

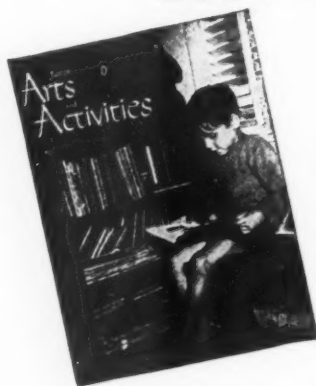
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# From the editor's desk

## Do teachers dress for their "public"?

Have you ever, while attending a social gathering in which teachers and non-teachers participated, heard one of the non-teachers remark during a lull in the conversation, "Why, one wouldn't know that you people are teachers!"?

Perhaps at that time you looked around at the teacher-group and thought, "That's right. We *don't* look like teachers!"?

What was the difference between that particular day and the regular teaching days? We teachers usually wear the same faces, the same hair, probably the same expression to luncheons and theater parties that we wear to the classroom. But—do we wear the same dresses and suits, the same shoes, the same hairdo? Probably not. We don our best and gayest clothes for the social occasions, make a special trip to the hairdresser, and take special pains to see that our accessories match or contrast effectively.

Considering that they are constantly in the public eye, many teachers take little pains to cultivate eye appeal. Though the teacher's public is a juvenile one, it is for that reason all the more observant and all the more eager to admire and emulate. Children become very tired of seeing the same dignified, dark dress on Teacher day after day. Perhaps it is a good, well-made dress. But the children who have to look at it every day will soon hate the sight of it, especially when it is decorated with chalk dust. They would much prefer to see their teacher in a variety of gay and inexpensive clothes. A change of style and color in Teacher's apparel will perk up pupil-morale considerably.

And what about teacher-morale? You will be surprised to find out how an assortment of bright new clothes and a new and daring professional hairdo will lift your own morale! Though we can't guarantee that you will bound out of bed each morning with a whoop of joy, you *will* look forward with more pleasure to a new teaching day. Most of us would like to have our class admire our appearance as well as our sterling qualities.

Perhaps some of you are now thinking, "Well! That's all right for teachers on the maximum salary, who own an oil well on the side. But *my* budget . . ."

Actually, you don't need to spend a Fabulous Fortune in order to acquire a diversified wardrobe which is both attractive and stylish. Try shopping around a bit. And if you are on speaking terms with a sewing machine, you can really cut down expenses.

But *are* the best teachers always the dowdiest? We suspect that there may be a close positive correlation between a good personal appearance and professional success in the teaching field. Calling to mind the administrators of your acquaintance, you will probably note that the feminine ones are usually dressed and coiffed in a stylish and attractive manner. And probably they were just as well groomed before ever they became administrators.

We became actively aware of the connection between good teaching and good grooming while taking a graduate course in education at the University of Chicago under Miss Ethel Kawin. Miss Kawin was a busy woman: in addition to her activities on the U. of C. faculty she was the author of several books and magazine articles and was in charge of guidance for a suburban school system. Nevertheless, when her students saw her each Saturday morning they could immediately tell that she had made a recent trip to the hairdresser and had selected her wardrobe with great care. Her hats were real creations!

Strangely enough, we remember more from Miss Kawin's classes than from any others. Why? Well, we have a theory about it.

We all like to remember the pleasant things. Miss Kawin made her classes so stimulating and made herself so agreeable to look at and listen to that her pupils couldn't help remembering the things connected with that course.

Wouldn't we all like to have the subjects which *we* teach so pleasantly remembered?

## talking shop

### What's New

The Feltboard, developed as a new teaching device under the direction of Dr. Arthur C. Stenius, Professor of Education at Wayne University, has been receiving enthusiastic endorsement from many educators. Considered an ideal intermediate step between real objects and abstract concepts worked on paper or blackboard, the Feltboard may be used successfully for teaching in any grade and has proved particularly useful in putting across number concepts. The Feltboard is a board covered with especially treated felt; standard felt cutouts (alphabet, numbers, signs, fractional parts, etc.) may also be purchased. These cutouts, when placed on the board, adhere until removed. No thumb tacks, Scotch tape, or pins are needed. The felt may also be purchased by the yard

for making one's own cutouts. The Feltboard comes in two sizes: 2' x 3' and 3' x 4'. The smaller board sells for \$6.50 and may be purchased from the Visual Specialties Company, 7645 E. Jefferson, Detroit 14, Michigan.

Especially convenient for "on the spot" sketching is Eberhard Faber's Pocket Sketch Kit. This pocket size kit holds one dozen assorted Mongol colored pencils. Attached to the kit is a spiral-bound pad of 48 sheets of drawing paper in assorted colors and white. Each kit is mounted with a swivel-type holder which permits the artist to make either vertical or horizontal drawings. Address of Eberhard Faber Pencil Company is 37 Greenpoint Avenue, Brooklyn 22, N.Y.

A lightweight but powerful hand-grinder known as the Hobby Tool has recently been put on the market. With this tool the craft worker can sand, grind, saw, drill, engrave, buff, polish, burnish, sharpen, carve, burr, shape, etc. Cost of the tool is \$23.50 in a kit with fifty accessories, or \$16.50 with two accessories. It is manufactured by The Dumore Company, Racine, Wisconsin.

A craft supply firm has just come up with a labor-saving idea for transferring designs onto metal, china, glass, etc. Each package of designs consists of five huge sheets of paper.

(Continued on page 47)



## The Magazine of Arts and Crafts Projects and Make and Do Activities

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# A visit to the art classes

Art director  
Anna Dunser  
describes  
one-day's  
art activities  
in her school.

One day during the winter I visited the art classes in one building, West Richmond School, in Richmond Heights, Missouri, from the first to the sixth grade, inclusive. I shall describe these lessons, not in the order in which I saw them, but I shall begin with the first and proceed by grades.

The first-grade children made designs with crayon on paper 9 x 12, not for any particular use but just for the fun of selecting colors, lines, and shapes, and arranging them to the best of their ability; an adult artist would work in the same way on an abstraction or non-objective painting.

The teacher had suggested that the children begin near the center of the page, using whatever color they liked best, to make a spot of color any shape they desired. She told them they could use the sides of the small pieces of crayons (with paper off), as well as the ends of the longer crayons. After the first spot was made the pupils put other colors around it, and so on, until the design grew to be as large as the paper. The children found they could make their foundation, or plan, with the broad strokes, and place accents of color on this foundation to give strength to the design.

Carolyn used a red crayon lightly for her background color, then put the deep purple and green on the arms of the design and had red and blue, flanked with green in the middle. The small dots at the outer edge were of red and purple, repeating the colors nicely and giving snap to the design.

Sam's idea of a design was very interesting but quite different. Each child had ideas of his own. The papers were all placed along the chalk tray so the children could discuss them, and, of course, so they could see their own among the other designs.

By the door of the second grade room there hung a framed picture, a reproduction of a so-called masterpiece which was dismal in subject and dim in color—and had been there a long time. The teacher in that room told me that the principal in the school had suggested that her children make a new picture for the frame. So it was this project which was in progress that day. The teacher

had cut pieces of paper the correct proportion, but much smaller in size, for the children. Since the frame was long and horizontal, it was suggested that the children make a street scene, either a business district or a street of residences. She suggested space for a street and some space at the top for the sky. Within these limits the children had ample opportunity to show originality in the types of houses, the people, cars, or other objects on the street.

When the children had these crayon pictures partly finished, the teacher chose four children to start their painting on Kraft paper which was cut the right size for the frame. The other children understood that they, too, would have an opportunity to paint. The first step on the new paper was to draw with chalk the scene they had begun. Just the lines of the buildings, the street, and the sky were needed before painting. The teacher had prepared tempera paint, just a little in each jar, of pale, delicate, cool colors: light blue, green, light green, and lavender for the snow. The children were, at first, concerned because the color was not a dead white right from the jar, but after talking it over they agreed it would look white after it dried. They soon forgot their fears, for it looked like snow—cool snow, when it was on the brown paper.

Darker cool colors were set out for the sky. Slate, dark blue-green, and purple were effective colors. The snow was put on the roofs of buildings and on chimneys. Other details were left until the big spaces were dry.

In the third grade the children were drawing Christmas trees—but not ordinary Christmas trees. Each tree was highly decorative. In other words, the children were making designs, with the tree shape as a starting point. The children used crayons on paper 9 x 12 and made these designs bright and gay, but each was unique and characteristic of the child who made it. The remaining space around the tree was designed as carefully as the tree itself.

These boys and girls had two features going at the same time. On the wall, covering the blackboard, was a mural partly painted. On the

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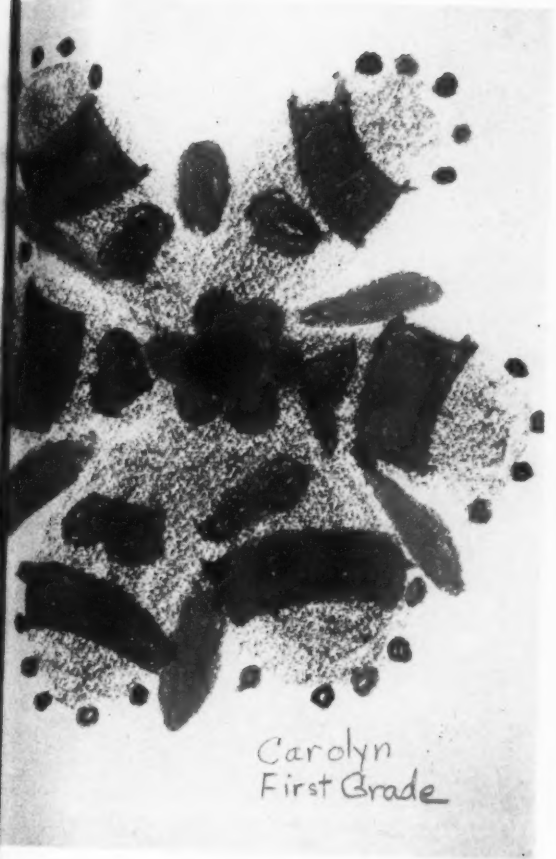
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Carolyn  
First Grade



Gail

Third Grade



Richard



Kraft paper the children had drawn with white chalk a farm scene; the house, barn, and two fields were already painted. Two boys and two girls were busy painting sky and distant fields. When they had finished their stint, they returned to their Christmas designs, and other pupils took over the painting.

These same children had made colorful designs of turkeys at Thanksgiving time and would probably do something with Easter bunnies or Easter eggs when that time came.

The fourth-grade room was an interesting place during the art period. A new gymnasium and cafeteria are being built onto this school building, and this group of fourth-grade children were in a room next to the scene of greatest activity. For a long time they had been fascinated by seeing the building grow. The teacher thought they would like to make pictures of the men at work, the unfinished work with all of the scaffolding, and the naked orange steel skeleton. The children went up and down the hall looking out each window to choose a vantage point from which to draw their own version of the interesting spectacle. When they were satisfied with the viewpoint, they went back to their own room and made the crayon sketches.

When the pictures were finished they were hung on the wall, and the children selected the fine points of different views. They could not decide which was the best to be enlarged for the frame they had on hand, for they, too, were to make a picture to hang in the corridor. Three pictures were equally good, in the opinion of the children; so a large picture was planned which would combine the best traits of each of the three small compositions.

The two boys and the one girl who had made the originals drew with chalk on Kraft paper and when the drawing was satisfactory they did the painting with tempera paint.

The fifth-grade pupils were in the midst of learning to *shade for roundness*. Like most children these pupils were fascinated by this technic, which is like a new tool or a new medium and adds spice to their art work.

They first drew apples, oranges, grapefruit, and other round fruits. They shaded them by making them very dark near the outer edge and having this color fade into lighter and lighter color as it approached the center of the circle, where the paper was left its natural color. The trick was to make the gradation of dark to light so even that the fruit looked round enough to roll away. They

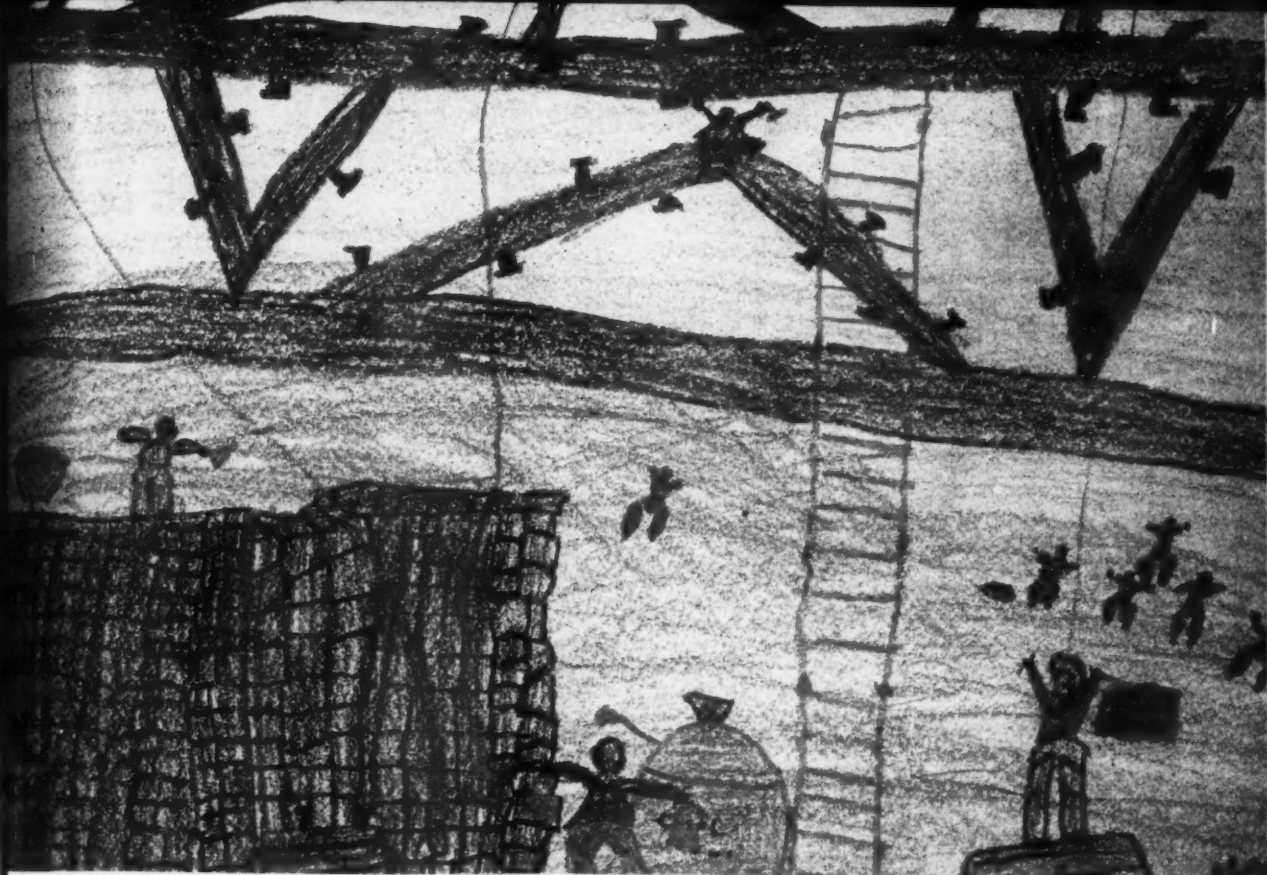
then tried balls of different kinds: footballs, basketballs, volleyballs, and so on. They learned that oval objects, or any variation of the sphere, could be shaded to give roundness, and practice gave finer examples of shading. Finally they tried animals and people. They found that the different parts of people and animals were variations of the sphere, too.

In later lessons they will learn that shading is not just shading outside edges, but that when groups of things are drawn, the objects overlap and the dark must be on only one side of a line. They will learn, too, how shading can be used to show distance, to show open space, and to show angular characteristics of objects.

The sixth-grade children were making pictures of families, arranged as though they were posing for a photographer. The families could be of any race, nationality, occupation, or historic period. Some chose to make pictures of their own families or the family of a friend. The reason for these pictures was explained in this way: The children had become aware that they were drawing people all much alike. One could hardly tell whether they meant a certain figure to be an adult or a child. Since the pupils were dissatisfied and wanted

(Continued on page 48)





# A clean sweep

A story

by William J. Murdock

"Come on, Jerry! Forget about sweeping Mr. Myers' walk," said Tom Randolph. "He's an old cross-patch anyway. Let's go to the Center festival."

Jerry Williams, his round cheeks red with cold, looked up and smiled at his neighbor who had just finished sweeping all the snow off the walk in front of his own house.

"But if Mr. Myers' walk isn't cleaned, someone may slip on it and hurt himself," Jerry said. "And Mr. Myers can't do it himself because his legs are lame and stiff in damp weather like this."

"He's not too lame to walk!" said Tom loudly. "I saw him outside this morning when it started to snow. He even leaned over and pushed his hands down in the snow as if he were going to make a snowball. And if he can walk and make snowballs, he can sweep!"

"Well, if you won't help him, I will," Jerry answered, and he went to work again.

"Aren't you going to the festival?" Tom asked. He put his broom over his shoulder and started for the front porch of his house. "There'll be maple syrup cakes, and molasses cookies, and lots of fun!"

Jerry didn't answer right away. The festival cost ten cents. It was a big party down at the Community Center where people in the neighborhood held meetings and suppers. They were going to use the money from the festival to build a big new clubhouse where boys and girls could play.

"I can't go, Tom," Jerry said. "I don't have ten cents."

"Too bad," Tom said. He put the broom on the porch and started off down the street. "I'll be eating maple candy and cookies in just a few minutes, Jerry!" he called back over his shoulder. "Good-bye!"

"Good-bye!" Jerry called with a grin. Tom was teasing him, but he didn't care.

Jerry took his broom and made the snow fly from Mr. Myers' walk, *whisk, whisk!* He didn't know Mr. Myers very well; no one in the neighborhood did, although the old gentleman had lived there for a long time. He had a sharp nose and shaggy grey eyebrows and fierce black eyes. But Jerry didn't think he could be as mean as some of the boys said he was.

*Fluffit!* The broom scratched across the sidewalk and scattered the snow, making the tiny flakes sparkle like grains of silver in the cold sunlight. *Swish!* Another flurry of snow. There on the walk lay a round, flat stone. It made Jerry think of a maple syrup cake. He swung the broom again, sweeping as hard as if he wanted to sweep the thought of the festival right out of his head, because he couldn't go. *WHISK. SWISH!*

Then he saw something bright shining on the walk where he had just swept the snow away. He leaned over. It was a dime.

"Why, this must be the reason Mr. Myers was putting his hands in the snow when Tom saw him this morning!" Jerry said to himself. Mr. Myers hadn't been making snowballs—he was looking for the dime he had lost! Maybe there was more!

Jerry quickly swept the rest of the walk. He looked hard, but he didn't find any more coins. Then he ran up on Mr. Myers' porch.

He didn't have to ring the doorbell. Suddenly the door opened and there stood Mr. Myers. At first Jerry couldn't think of anything but how cross the old gentleman looked with his heavy eyebrows and his unsmiling mouth.

But Jerry knew he had nothing to be afraid of: he had done nothing wrong. So he smiled at Mr. Myers. "I found this money when I swept your walk," he said, and he handed the ten cents to Mr. Myers.

"Yes, I know you did," said the old gentleman. His voice was gruff. "I watched you from my window. You're Jerry Williams, aren't you?"

"Why, yes," said Jerry. He was surprised that Mr. Myers knew his

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# Novel Valentine cards

by

Jean C. Rice

This novelty valentine has a rich appearance. When made with crayonex, which have more wax in them than crayons, these cards have a paint-like finish.

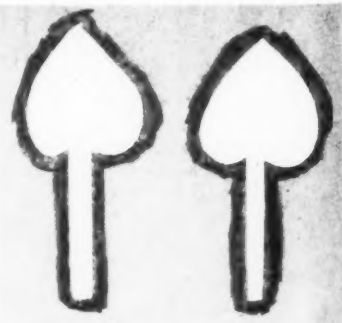
Use a piece of cardboard or oaktag any size that you wish to make your card.  $4\frac{1}{2}$ " square is a good size to make. First have the children practice making hearts out of scrap paper folded in half.

When the child has drawn a good heart, place it in the center of the oaktag. This will be utilized as a stencil. Cut out the heart. Take the outlined heart design and color it with crayonex around the edge. Do this heavily. Go over it several times.

Place the stencil in the center of your white drawing paper, which has been cut to the size of the card that you wish to make. The card can be either single or folded.

Take an eraser and erase the color onto the white paper. Gradually you will see the heart appearing. If you wish a color mixture, place another color on top of the erased one and proceed in the same manner. Always remember that one color is placed on top of the other.

The procedure is the same for border designs. Any color or mixture can be made for the paint-like finished card. These samples were made by second graders.



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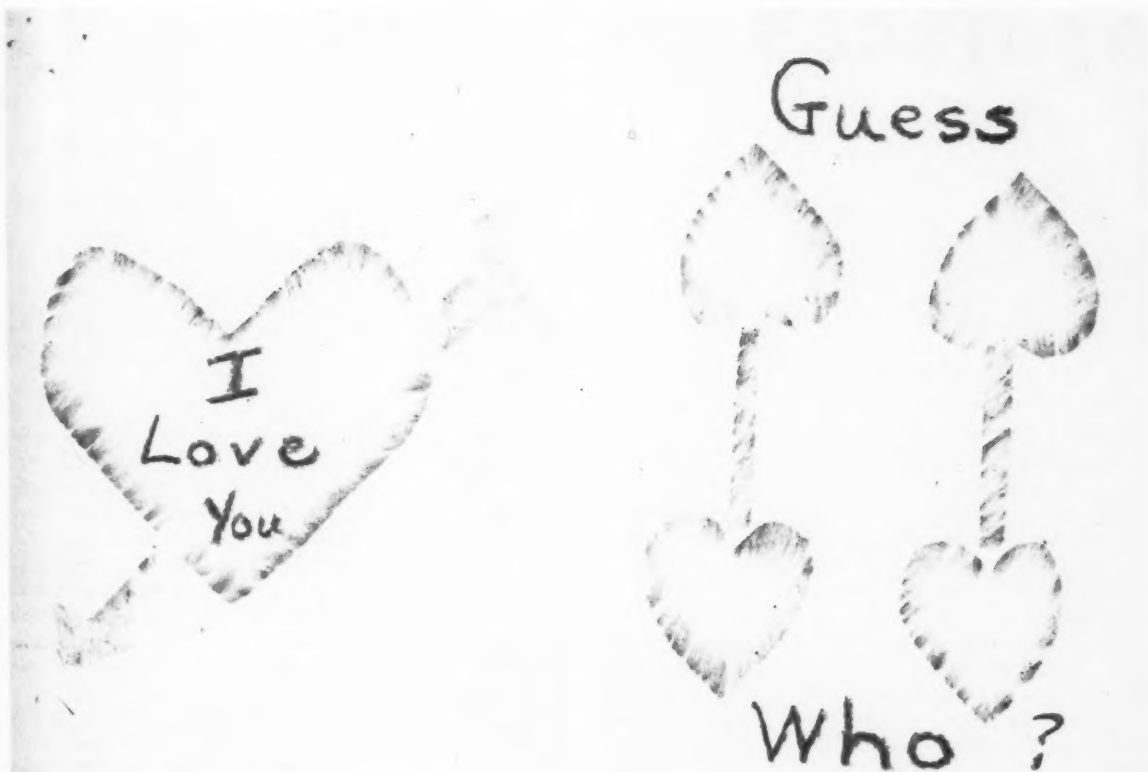
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# Kentucky

A child's guide to the United States

by Miriam Gilbert

We have a small horse farm in Lexington where we breed race horses. Kentucky is the winner of all the states in the breeding of thoroughbred horses. Kentucky horses are famous all over the world. Our blue grass and our water make horses grow strong. The grass is not really blue, but the seeds turn blue when they ripen, making the fields look like a bit of upside-down sky. Large parts of Kentucky have this peculiar kind of grass, and so we are called the "Blue Grass State." Our water is good for horses because it has lots of calcium in it. This builds bones and muscles in horses—just as the calcium in milk builds bones and muscles in people.

Lexington is a historic town. It is named after the Battle of Lexington. Our farm is over 100 years old. The early settlers, who came mostly from Virginia and Maryland, took their finest horses with them to this new land, and that was the beginning of some of the horse farms in Lexington. Several big horse farms near us have built statues in memory of their famous race horses.

The tobacco growers also have large farms in Lexington. It is one of the greatest loose-leaf tobacco markets in the world.

Horses aren't the only animals raised in Lexington. Spring lambs are important, too. Lexington and Paris are two of the large sheep markets in our state.

I like to play pioneers and Indians with my friends. We take turns being Daniel Boone. Daniel Boone was a staunch-hearted frontiersman who explored Kentucky when it was a wilderness. Boonesboro, which was found-

ed in 1775, was named after Daniel Boone because he had built a fort there. One day Daniel Boone's daughter was captured by the Indians, and he led a party of men from the fort to rescue her. A clump of saplings on the shore marks the site of this adventure.

Daniel Boone also helped Captain Harrod establish the town of Harrodsburg in 1774. It is the oldest permanent white settlement in Kentucky. The first white child in Kentucky was born at Harrodsburg.

Boonesboro and Harrodsburg can be reached easily from Lexington. We are also near Frankfort, the capital of Kentucky. It is in the middle of a rich tobacco-growing area.

Sometimes we play United States Guards. We pretend we are soldiers protecting the United States gold reserve, which is stored away in the Gold Depository at Fort Knox.

If my father ever has a Derby winner, I'll hide my money at Fort Knox. You never know when you'll be unexpectedly lucky. Look what happened to James Croghan. He was drilling for salt on his farm in Burkesville when he struck oil. This was way back in 1829, and it was the first oil well in America.

Every year my mother, father, brother, and I go to Louisville for Derby Week. You can see pictures of this thrilling horse race in your local movie theatre. More than half the horses in the Derby are born and raised on Kentucky farms.

I like to shop in Louisville because it has so many stores, being the largest city in Kentucky. It was named in honor of Louis XVI because of the help France gave the

colonists during the American Revolution. Louisville is the only big industrial center in Kentucky although Ashland and Covington are large cities, too. Ashland turns out steel, petroleum, and chemicals; Covington has metal and stone works, foundries and lumber plants. Louisville makes farm equipment, meat-packing products, leather goods, cigarettes, and railway cars.

"North or South, East or West, I like Kentucky best." That's not a very good poem, but in 1852 at Bardstown, Stephen Foster wrote a beautiful song about our state called "My Old Kentucky Home." You probably have sung this song many times.

Both Northerners and Southerners like Kentucky. The two Civil War Presidents, Abraham Lincoln and Jefferson Davis, were born in Kentucky. The Abraham Lincoln National Historical Park preserves the original farm and the log cabin in which Abraham Lincoln was born on February 12, 1809. The Jefferson Davis State Monument, just east of Fairview, is a beautiful obelisk which marks the site of the birthplace of Jefferson Davis.

Both North and South agree that Mammoth Cave should be visited. It is a tremendous cave that was formed by a river that sank underground. The water ate away the rock and left behind a huge cavern. You can take a boat ride through the cave. It is so murky inside, the fish in the river are blind. It feels almost like a haunted house.

I hope you're not scared. Kentucky is really a beautiful state. I'll let you ride one of our horses if you come to visit me.



# KENTUCKY



## teaching tactics

### Eskimo Houses

Realistic igloos can be made from egg shells when showing an Eskimo scene. Mark off lines on the egg shells to indicate blocks of ice.

For larger igloos use half a grapefruit skin that has been covered with a wet mixture of salt and flour. Ice and snow for the scene may also be made by covering white paper with the salt and flour mixture. A sprinkling of artificial snow such as is used during Christmas adds brilliance to the scene.

Color for the almost-white sandtable is achieved by having for the background bright-colored Northern Lights.

Children enjoy adding dogs to the picture by covering cardboard bases, cut in the shapes of Eskimo dogs, with discarded pieces of fur. These scraps of fur are also useful for making reindeer, bear, and for clothing the Eskimo people in fur caps and jackets.

Arleva De Lany  
Eugene, Oregon

### Nonerasable Border Work

Stencil your design on the board with chalk dust or stenciling compound. Stencils may be homemade by pin pricking the desired border, or commercial stencils may be used.

Crush colored chalk and mix with water to make a paste. Boil this mixture a few minutes; then paint on the board with a tempera paintbrush.

When you are ready to remove the border, wash the board with warm water.

This is very satisfactory because while using the rest of the board one doesn't erase edges of the border.

(Continued on page 42)

# The motions of the earth

Elizabeth Larkin explains  
how to make a device to show  
how the earth moves.

This device was made by the boys of a sixth grade class. It is for use in a darkened room. You think the children have formed the proper concept of rotation and revolution from the diagrams in the geographies, until you watch their amazement and delight as the correct idea really unfolds in their minds while they work this crude model, made by their own hands.

## Materials Needed

- 3 dry cells—about 6" high and 2½" in diameter
- 1 cylindrical cardboard box 3" high or taller.
- About 3' of bell wire to hook up the electric circuit.
- About 4' of bell wire or strong cord to tie the set together.
- 3 beads about ½" in diameter. (You can make a bead of two black rubber faucet washers, procurable at hardware or ten cent stores. Place flat ends together.)
- 1 wire coat hanger, not too heavy.
- An ordinary rubber ball about 4" in diameter, blue preferred, to represent the earth, the blue being the oceans.



Figure 1

## How to Make the Model

Untwist the hook of the hanger as shown below, and cut out the short straight piece. See Fig. 1.

Twist the end of the short piece of wire, so bead will not fall off, and put the one bead on. Apply some black glue or plastic wood to hold the bead in place. See Fig. 2.

Take the rest of the wire hanger and make at one end a circular loop large enough to fit around the cylindrical box on which you are going to hook up your light bulb. This is loop A, as shown in Fig. 3. At the other end make a small loop, narrow, only about a quarter of an inch across, too small for the bead to go through. This is B.

Put the short wire with bead on through loop B from underneath. Put the second bead on above the loop (Fig. 4).

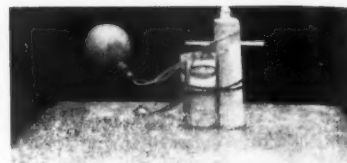
Next squeeze the beads together so the short wire will be free enough to tilt to about 23½ degrees from the perpendicular in all directions, but will not wobble too loosely in the loop. Fix the beads in that position with plastic wood, or with the black glue which comes in tubes and may



Figure 2



Figure 3



Shows winter for North Frigid and Temperate Zones

be bought at the ten cent store. See Fig. 5 on page 13.

Paint the map of the world (free-hand will do) on the blue rubber ball. After it is dry, run the short wire through the ball as the axis of the earth, using the seam as the equator. See Fig. 6. Now you are ready to hook up your light, which represents the sun, to the cylindrical box and the three dry cells.

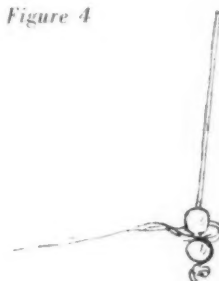
Make slit A in your cardboard cylinder, about 1" below the top, and just wide enough to allow the bulb rack to slip through. Make slits and holes above the height of the dry cells (Fig. 8).

Make two holes, below slit A, large enough to run a pen or dowel through. These are B and C and must be directly opposite each other.

Make two tiny holes D and E. D is for the wire from the bulb rack to go through to the dry cell. E is for the wire from the bulb socket to go through to the third dry cell.

Insert bulb rack in slit A, and fasten it in with the set screw. Have 7" pieces of bell wire come through D and E from bulb rack and socket respectively. Insert pen or dowel through B and C (Fig. 9).

Figure 4



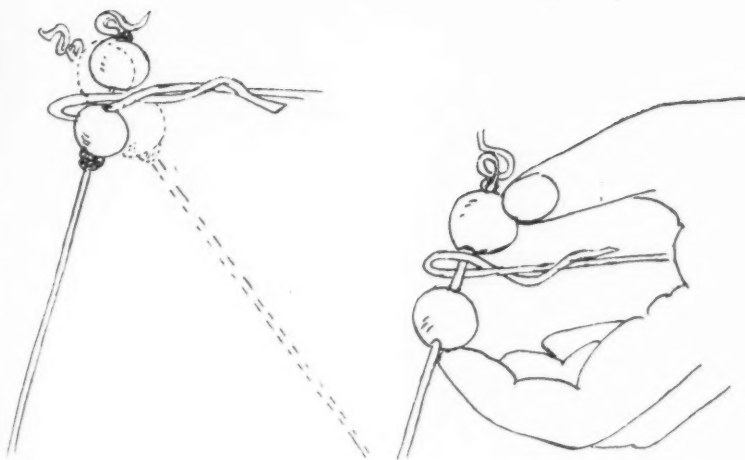


Figure 5



Figure 6

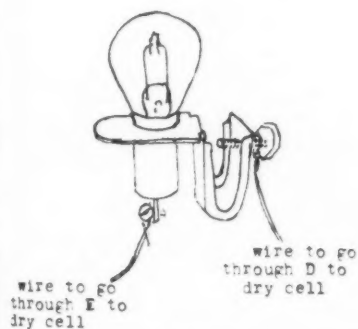


Figure 7. This is the single contact 6-8 v bulb, which is to represent the sun in the model.

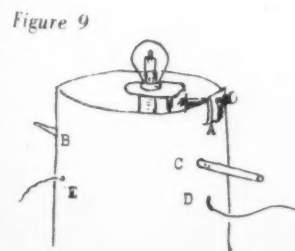


Figure 9

Figure 8

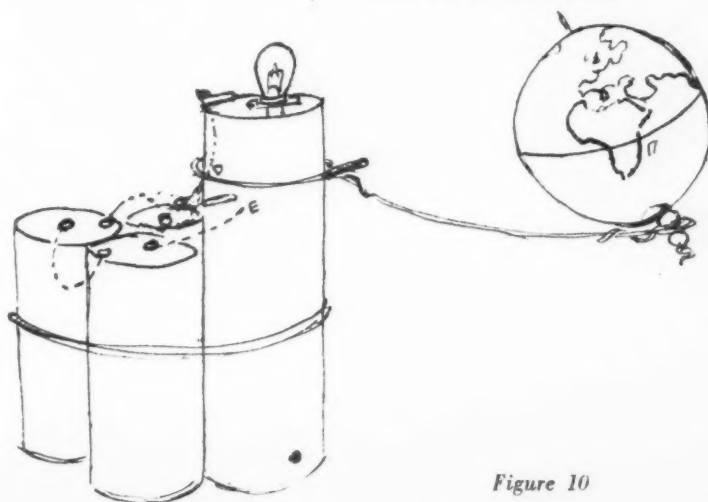


Figure 10

Tie or wire your three dry cells to the cardboard cylinder, as shown in Fig. 10, and place the wide ring of the wire on which you have placed the globe over the cardboard cylinder. Hook up your electric circuit according to the following diagram (Fig. 11). You will need two pieces of bell wire about 5" long besides the two 7" pieces you have attached to the bulb rack and socket and brought out through D and E.

1. Wire from socket of bulb through hole E to central binding post of dry cell I.

2. Wire from edge binding post on dry cell I to central binding post of dry cell II.

3. Wire from edge binding post of dry cell II to central binding post of dry cell III.

4. Wire from edge binding post of dry cell III through hole D to set screw on bulb rack.

The "sun" will light up when the circuit is completed.

#### How to Work the Model

These drawings (Fig. 12 and 13) show exactly how the shadow falls on the globe in a dark room.

To show day and night, rotate the globe on the axis. The first drawing (Fig. 12) shows the United States in daylight while Europe has night.

Be sure to rotate it counter-clockwise as viewed from above, so Europe will have daylight before the Western Hemisphere. Explain that the places on the line directly opposite the sun are having high noon, and that places having high noon sooner are on earlier time.

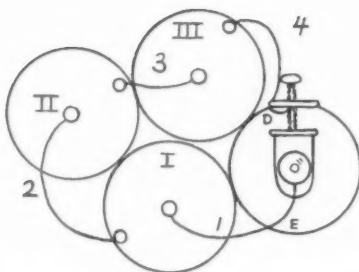


Figure 11

The second drawing (Fig. 13) shows Europe having daylight while the United States has night.

The first drawing also shows summer for the northern hemisphere, and the second shows summer for the southern hemisphere.

As you swing the "earth" around the "sun" you can explain the seasons by noting how slanting the sun's rays are in winter, how direct they are in summer, and noting how much longer it stays light in summer. In the winter position the model shows how the North Frigid Zone has darkness, and the South Frigid Zone has daylight, even though the earth rotates, and in our summer position it shows the South Frigid Zone in darkness and the North Frigid Zone in daylight even as the earth rotates. This explains the six months day and six months night in these zones.

The model shows that the rays of sunlight are more direct in the Torrid Zone.

After you have demonstrated rotation and revolution with the model, ask the children to write compositions, to be used to demonstrate the earth's motions with the model. Allow those writing the best compositions to demonstrate the model to the class and to other classes. If many of them do well, send them out in teams.

By swinging your third bead on a six-inch length of black thread around the earth, you may demonstrate the orbit of the moon around the earth, and to some extent the phases of the moon.

You may also demonstrate an eclipse of the moon in a simple way (Fig. 14) with any slide projector and a handmade slide of any opaque material in which you have made a round hole (a quarter inch in diameter would be a good size).

When you put this slide into the

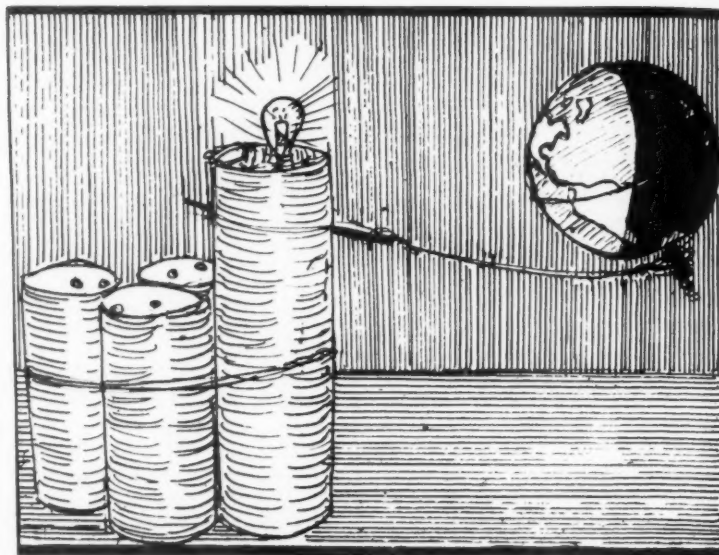


Figure 12

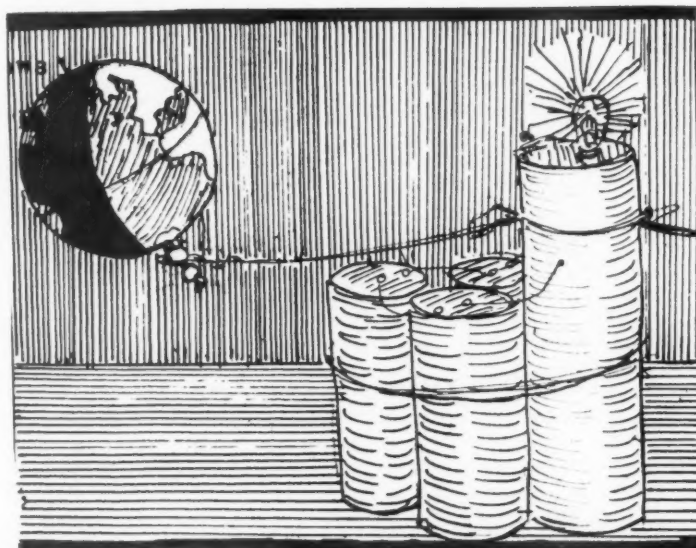


Figure 13



Figure 14





# St. Valentine's Day

A marionette play

by Victor Sharoff

projector in a darkened room, only a small circle of light will appear on the screen. This circle of reflected light represents the moon, which is seen by reflected light from the sun. Take the ball which represents the earth off the model; walking from the projector toward the screen, holding the ball in the light, find the exact spot where the shadow of the ball is just the size of the circle of light on the screen.

Explaining that the projector is the sun, the light on the screen is the moon, and the ball in your hand is the earth, slowly move the ball so that its shadow gradually covers the moon, and tell them that that is a total eclipse of the moon. Then keep moving the ball until the circle of light is clear again.

Then put the ball back in its place on your model again, and using your third bead on a black thread as before, swing the bead around the earth and stop with the shadow of the earth on the bead, explaining again that these are the positions of sun, earth, and moon during an eclipse of the moon.

Then place the moon so that its shadow falls on the earth, and explain that this is an eclipse of the sun, and that those people living in the shadow of the moon on the earth are experiencing a solar eclipse.

Again use this demonstration as motivation for a composition lesson, and allow those writing the best explanation to give the demonstration to the class and to accompany it to other classes. These demonstrations also make excellent programs for Parent-Teacher meetings.

As you watch the joy of the children in their model and realize how well they comprehend the earth's motions, you will feel that this is *real teaching*.

*(Punch and Judy are both on the stage as the curtain opens)*

JUDY: Punch!

PUNCH: Yes, Judy?

JUDY: Isn't there something on your conscience?

PUNCH *(taking a mirror and gazing into it)*: I don't see anything.

JUDY: You can't see your conscience in a mirror, silly.

PUNCH: Then why did you ask me if there was something on it?

JUDY: Don't you *feel* something?

PUNCH *(first turning his head from left to right, and then from right to left, and finally touching his head all over)*: I can't feel anything, either.

JUDY: It isn't anything you can touch. I'm talking of your conscience!

PUNCH: How can I feel it, if I can't touch it?

JUDY: You imagine you feel it.

PUNCH: Then it isn't real.

JUDY: It's real. It's *in* the mind.

PUNCH: Maybe something is on my conscience and maybe there isn't. I give up.

JUDY: What day is this?

PUNCH: February.

JUDY: That's a month.

PUNCH: Oh—Tuesday!

JUDY: That's not the answer I want either.

PUNCH: What answer do you want? Just give me the words and I'll have the right answer.

JUDY: No!

PUNCH: Yes!

JUDY: No!

PUNCH: Just a little, bittle hint?

JUDY: No! You must find out for yourself.

PUNCH: Let me see. Is this February the fourteenth?

JUDY: Now you're getting warm.

PUNCH: It couldn't be Christmas?

JUDY: No, it isn't Christmas.

PUNCH: No, of course not. Christmas is in December and I'm talking of February the fourteenth.

JUDY: Yes, February the fourteenth.

PUNCH: It couldn't be the Fourth of July?

JUDY: How could it be the fourth of July on February the fourteenth?

PUNCH: No. You're right. It couldn't be. It's very silly of me.

JUDY: Think hard! It has something to do with an arrow.

PUNCH: Bow and arrow?

JUDY *(eagerly)*: Yes.

PUNCH: And an angel with wings?

JUDY *(more eagerly)*: Yes?

PUNCH: And a heart with strings around it?

JUDY: I think you *do* know.

PUNCH: Of course I know. It's St. Valentine's Day. And here's a bouquet for my valentine.

JUDY: For me?

PUNCH: Yes, a valentine for my Judy.

JUDY: Thank you, Punch. And now I have a valentine for you.

*(Judy gives Punch a large St. Valentine's Day card.)*

PUNCH: A valentine for me? Um-m-m. Ah!

PUNCH and JUDY *(bowing to each other)*: Happy St. Valentine's Day to

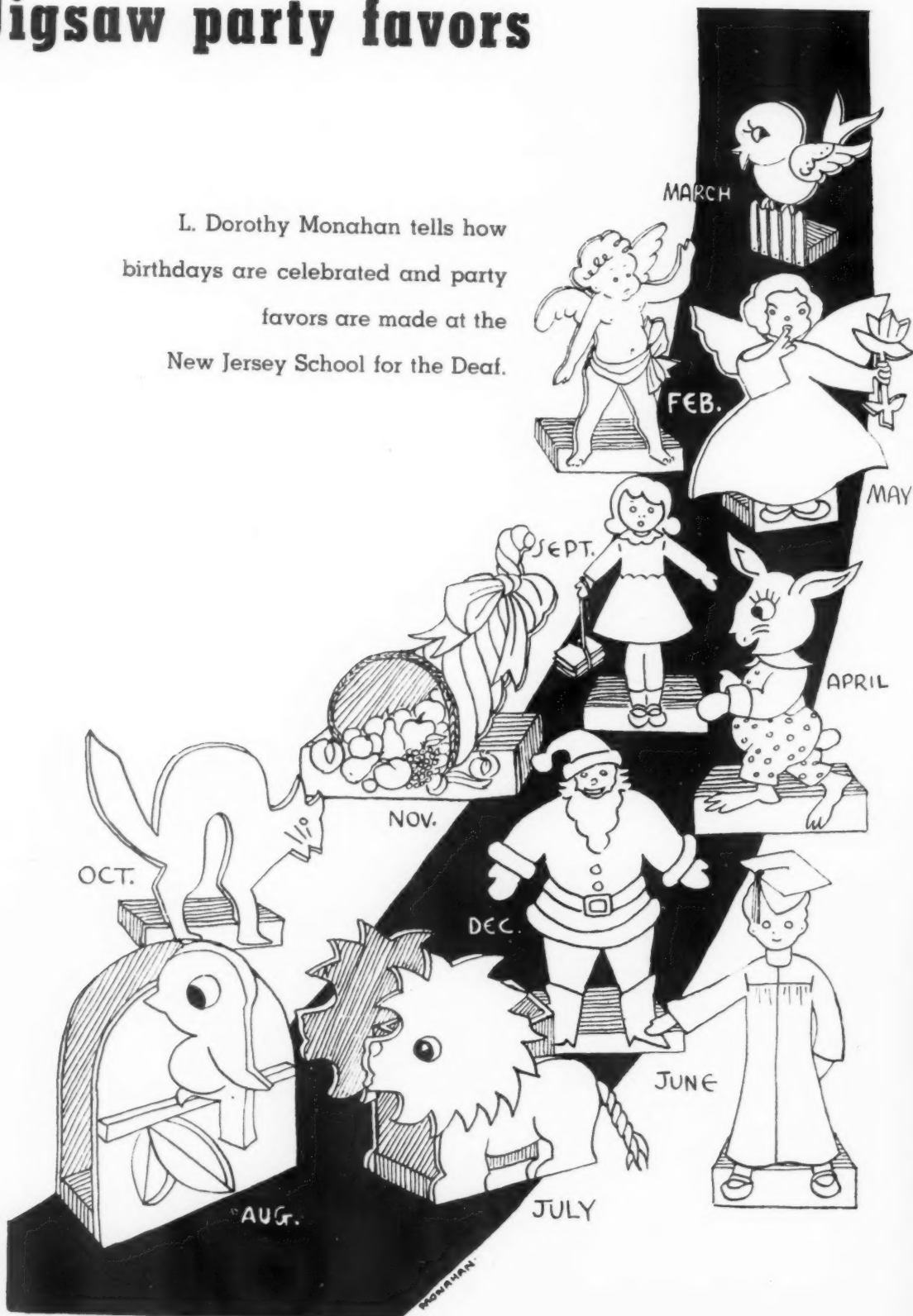
JUDY: Punch.

PUNCH: And Judy.

*(Curtain)*

# Jigsaw party favors

L. Dorothy Monahan tells how  
birthdays are celebrated and party  
favors are made at the  
New Jersey School for the Deaf.



"Let's have a party!" These familiar words are a foregone conclusion at the N. J. School for the Deaf where birthdays are celebrated the third Wednesday of each month as a regularly-scheduled activity. On this particular day a large table is reserved, in a central position in the dining room, for the birthday children of the month. The table is appropriately decorated with flowers, candles, place cards, favors, fancy paper napkins, candy cups and individual gifts in much the same way as it would be done in the child's home. A very large birthday cake with a candle for each birthday child is brought to the table, and room lights are turned out while, in the candlelight, everyone in the dining room sings "Happy Birthday." Then cake and ice cream are served to the entire dining room.

The boys and girls take a great pride in the making of the decorations for these monthly birthday tables in their arts and crafts classes. The children range in age from 7 to 10 years, and the five classes that report to the arts and crafts studio once a week for a one-and-a-quarter hour session collaborate in the production of projects for each table, whether or not it is their particular birthday month. In other words, Monday's class may make the place cards; Tuesday's class the centerpiece; Wednesday's the favors; Thursday's the candy cups; and Friday's the fancy napkins. Thus, one

week of each month's work in arts and crafts is devoted to a group project which is for the benefit of the school-community.

Experience has demonstrated the practicability of the jig-saw machine in turning out items, in any quantity, that are more or less uniform in size, color and treatment—a prerequisite for a successfully-decorated birthday table. Even the youngest of these deaf children, with some assistance from the instructor, enjoy the thrill of the jigsaw performance! For once they have adjusted themselves to the vibration of the machine under their extra-sensitive hands, these budding craftsmen are fascinated by the speed with which the miniature sawblade slices through the soft Upson board. The rapidity of this operation permits the student to complete the construction of a basic figure in a minimum of time, thus enabling him to finish the painting and assembly during the rest of the craft period.

The materials with which to construct these decorations may be scraps, all types of containers, small crinkly cups, and crepe paper—a wealth of instructional material for purposeful projects at little or no expense! The accompanying photograph of the decorations for a birthday table is an excellent example of the originality and imagination which may be exercised in the use of salvaged materials: lids of cardboard boxes make good sleds; the hollow paper cores of most cotton threads make

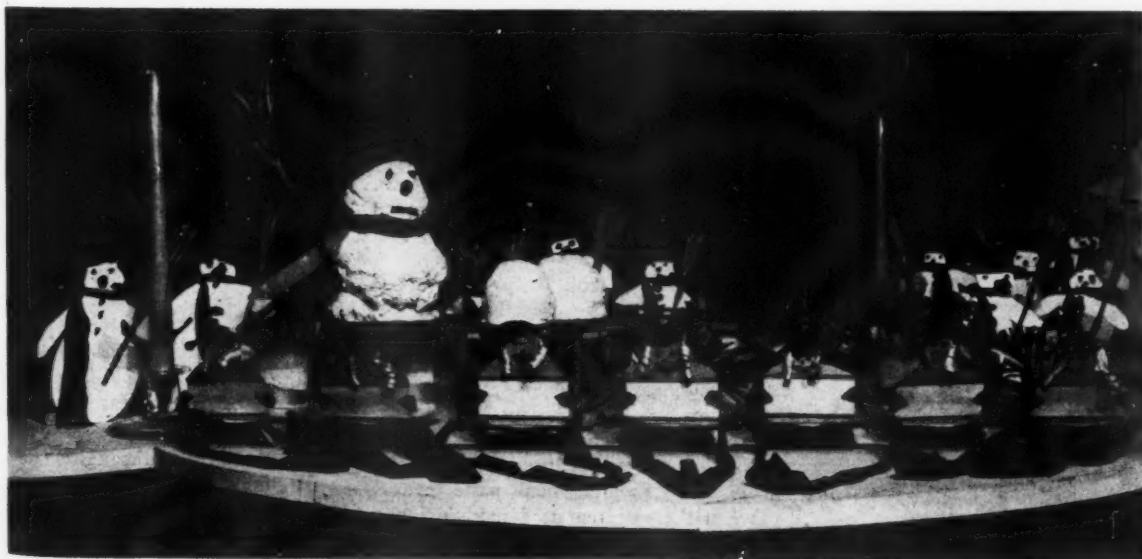


wonderful candy cups (placed on top of the sleds); and an unusual place card, on the front end of the sled, may be made of a large, red-rimmed, gummed label held by a happy face with paper curls (coils unrolled from a colored pencil!). The large snowman and the two life-size snowballs on the large sled, used as a centerpiece, are made of plaster of Paris.

But we should like to call your attention to the jolly snowman, shown in the picture. Scraps of Upson board, a wooden meat skewer, a bit of raffia, and a few inches of ribbon (unfolded bias tape is more economical to use and just as effective) are all that are required to produce these delightful little figures which are so alike and yet so individual!

How to make? Very simple. Distribute to each child a sheet of draw-

(Continued on page 46)



# Co-operative experiences in art

These third-graders  
planned and created  
scenery and costumes  
for their play.

By  
Esther Oehring,  
Teacher of grade three  
and  
Jessie Todd,  
Teacher of art  
Laboratory School,  
University of Chicago

"We will need some scenery for our play," said Mary. Several of the third grade children nodded their heads in agreement to Mary's suggestion.

All thirty of the children were assembled on the rug discussing the needs of their play. The play, which was of their own creation, was their way of sharing with friends their many experiences in the study of trains.

"I have a sketch at my desk of the DeWitt Clinton train in the story we are reading," Mary continued. She showed us her original drawing of the train.

We decided it was just "made to order" for the backdrop of the last act of our play, which was to tell the story of John and his two aunts who had ridden on the train's first trip from Albany to Schenectady.

"I think Mary should make the mural," said Jane. "She draws so good." Everyone agreed and the next morning during our activity period our assistant teacher helped Mary to measure three yards of brown wrapping paper. Two strips of thirty-six-inch paper three yards long were pasted together.

Our classroom situation consists of two rooms, one of which is used for the classroom and the other for a group room. The children had seventy-five minutes of art with the art teacher each week, but our room was equipped with tempera paints and long-handled brushes for just such occasions as this one. As dramatic experiences played an important role in our study of trains so did those in art. The two cannot be separated. Expressing their ideas in paintings, crayons, or clay is a vital part of the children's everyday living.

We seemed to have more floor space than wall space in our rooms for large projects. Mary found a place large enough for a mural. Each day she would roll it on the floor, mix the colors she needed, and proceed to paint. Before she began to paint she sketched the train on the brown paper with chalk. We often use this procedure because we then can plan our pictures more carefully. Our paints are kept in a cupboard in the group room in small paste jars. When the children need more paint or other colors of paint they mix

their own. They enjoy assuming this responsibility and work patiently until they have mixed the color desired. At the end of the period Mary would roll up her mural when it was dry and put it away. The tempera paint used did not crack but remained in excellent condition regardless of the rolling.

Mary lived with her mural for weeks, and so did all of the others. Every day someone stopped to admire it or to offer a suggestion.

One day when Mary and several children were admiring the completed picture of the train Peter said, "The mural doesn't look finished."

"It needs a background to show whether it is standing at the station or going along the track," suggested Louise.

The group discussed possible backgrounds but had difficulty in deciding on the colors. Finally Mary said, "Let's ask Miss Todd to help us choose our colors."

"I'll go to her room now and ask her to come to our room tomorrow," said Jane as she hurried out.

And so Miss Todd came to our room in the capacity of the consultant. She talked with the children about the colors of hills in the distance. Mary remembered seeing hills look bluish.

What is a play without costumes? Dressing up is part of the fun in giving a play. We collected many of our mothers' cast-off clothing for our costumes.

"What kind of costumes can we wear for the last scene?" became another important question. Since the last scene was planned to portray travel at an earlier time in our country, appropriate costumes would be necessary. We thought and thought. Our mothers did not have any old-fashioned dresses. Finally Connie had an idea.

"You remember the costumes we made for Valentine's Day in Miss Todd's art class?" she asked. "Some girls made original costumes from brown paper with hats, vests, collars, and cuffs. They looked old-fashioned. We can make paper dresses and little capes, too."

Connie and the other girls who were in the last scene set to work immediately to measure a strip of

(Continued on page 20)





*Painting the scenery for the play*



*Painting mural for the town*

*Painting mural for the town*

*Painting a building for the town*





*Discussing the trip in the DeWitt Clinton train*



*Our town*

brown paper about two yards long. The paper was folded over and over allowing approximately ten inches between each fold. Each child planned a design for her skirt similar to those on dress goods. These designs took careful and painstaking painting. Some of the girls spent long periods on their designs. A cape was designed to match the skirt and colored paper poke bonnets were made. Holes were cut in the top of the skirt for the cord, and gummed reinforcements were pasted on each side of the holes in order to prevent the paper from tearing.

One day as we were drinking our morning juice Sue came to me all excited. "We need a train, Miss Oehring, to leave the station in Act Three. I've thought of how we can do it. We can take brown paper and cut windows and doors in it to look like a train. When the train leaves we can move it across the stage."

"What a wonderful idea!" thought everyone. "It will be like boarding a real train." Out came the roll of wrapping paper again. How can any elementary room be complete without one! Paper was stretched across the floor and the train was cut out. Towny spent one entire activity period mixing the paint so that it would be the exact color of a certain streamlined train. And when the paper train stood on the stage held up by members of the group we, dressed as passengers, walked through its open door with bags and suitcases as though we were boarding a real streamliner. As the train moved slowly across the stage we waved our hands to our friends on the platform, and in our imagination we were off to New York.

While all of the work on the play scenery was developing, two other groups were busy making scenery for our miniature town, which was slowly taking form. One of the boys wanted to bring his electric train; so we decided he must have a place to put it. When we went to the Museum of Science and Industry we were so intrigued with the miniature train and terrain over which it ran that we decided to make one. Newspaper was pinned to the bulletin board and brown paper was placed on it for the pictures. We used newspaper

*(Continued on page 41)*

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## Book Club Selections

For boys and girls 6, 7, and 8 years of age:

*SCHOOLHOUSE IN THE WOODS.* By Rebecca Caudill. John C. Winston Company.

For boys and girls 9, 10, and 11 years of age:

*THE DOOR IN THE WALL.* By Marguerite de Angeli. Doubleday and Company, Inc.

For older girls, 12 to 16 years of age:

*TURN IN THE ROAD.* By Marguerite Dickson. Thomas Nelson & Sons.

For older boys, 12 to 16 years of age:

*HANK OF LOST NUGGET CREEK.* By H. R. Langdale. E. P. Dutton and Company.

*HUMAN GROWTH.* By Lester F. Beck. New York: Harcourt, Brace and Company. 124pp. \$2.00.

Teachers who are familiar with the excellent sex-education film, *Human Growth*, will be glad to know that there is now a book of the same title prepared by the University of Oregon's Lester F. Beck, who was also responsible for the movie. The book which is based on the film, gives a simple, straightforward account of human conception and growth, menstruation, reproduction, and glandular functions. Each chapter is followed by a number of questions which a normally inquisitive boy or girl would be expected to ask; the answer follows each question. A glossary of the terms used in the book is also included. The illustrations are the same diagrams, charts, and graphs which were used in the movie.

When the film, *Human Growth*, was shown recently at a P.T.A. meeting for purposes of criticism and discussion, we were interested to note that the only argument was on the question of the best age for first exposure to the film. Many of the parents felt that they would like to have their children view the film for the first time while in the primary grades, though the producers intended it for children of junior high school age.

The book, like the movie, is intended for children entering their teens. Many will feel that it may be used to advantage much earlier. Enlightened teachers and parents, realizing the need for sex education, may argue about when children should read the

book, but there will be little argument as to whether they should read it.

*MYSTERY AT BOULDER POINT.* By Eleanor M. Jewett. New York: The Viking Press. 231pp. \$2.50.

"Everyone loves a mystery" is almost true—that is, if the "everyone" is of elementary school age. We especially favor good mysteries for the juvenile collection because of the motivation they provide for reading. Though a reluctant reader may be able to lay down the average book without finishing it, chances are that he will finish a mystery to find out the solution. We wonder, too, if perhaps the reading of mysteries may accelerate the rate of reading. At least we always tear through adult mysteries at a great rate.

*Mystery at Boulder Point* will gladden the heart of young readers, for there are spooky caves, strange lights on the moors, and the vision of an old, square-rigged ship, seen only before a storm. In addition to the mystery, we read of a friendship between the heroine and a blind girl of her own age, and there is wish fulfillment, too, for the boy of the story, who achieves his lifelong ambition to paint.

This male protagonist was introduced in chapter one to share the heroine's adventures. Probably that is why the boys liked the book just as well as girls did—even though the publisher's catalogue may classify it as a "girls' book."

## book shelf

*HOW THE DONKEYS CAME TO HAITI, AND OTHER TALES.* Retold by Gyneth Johnson. Illustrated by Angelo di Benedetto. New York: The Devin-Adair Company. 88pp. \$2.50.

While Gyneth Johnson was teaching English in a mountain village of Haiti, she was fortunate enough to be invited to the moonlight "sings" or get-togethers of the natives. There she heard some of the strange native folk tales. The twelve tales which she has brought together in this collection are told with classic simplicity, and they are illustrated with more than a touch of genius by Angelo di Benedetto, who also lived in Haiti for several years.

*How the Donkeys Came to Haiti* is the kind of book which must be seen to be appreciated. Everything about it is striking and unusual—even the bold black type.

*BY-LINE FOR JOSIE.* By Robert Saffron. New York: The Viking Press. 182pp. \$2.00.

Intermediate- and upper-grade girls like a book which starts out with a bang and zings through to the very end—with plenty of snappy dialogue and hilarious situations in between. That's why they will enjoy *By-Line for Josie* and will readily identify themselves with the spirited heroine, who has ambition to write headline news instead of school gossip.

No chance of this lively little book gathering dust on the library shelves.

# February plaques

To make beautiful and patriotic wooden plaques of Washington and Lincoln, first sketch a design—busts of Washington or Lincoln or scenes from the lives of these two greatest Americans—on plain white paper. Then trace the sketch, using carbon paper, onto a piece of plywood. Use a pencil to make all lines clear. Cut the design with a scroll saw. In the same manner make a

shield which will be larger than the design. Paint the design with black enamel, shellac the shield, and nail the design to the center of the shield. By fastening picture wire around two screw eyes in the back of the plaque, you will be able to hang the finished picture wherever it will look most attractive.





# Return similar valentine, please

A story by Janet Chandler

"There, Gulliring! How do you like this one?" Karen held up a red-and-white valentine so Gulliring, the lady St. Bernard, could admire it.

Gulliring's gentle brown eyes smiled up into her mistress's blue ones. "Very good, my dear. I'm sure my thirty grown puppies would like it," those brown eyes said, as plain as plain.

Karen's two fat yellow pigtailed tossed busily back and forth as she sat cross-legged on her playroom floor, working on her valentines. She pasted filmy lace onto gay pictures. She cut out red hearts, big and little and medium sized, and spattered these all over the lace and the pictures.

Some of the valentines said, "I Love You," and some said "Will You Be Mine?" and some said "Please Be My Valentine!" Every time Karen finished a valentine, she wrote on it in big scrawly letters LOVE FROM KAREN.

As she signed her name to each valentine, Karen slid it toward one of Gulliring's huge front paws. Gulliring obligingly lifted up a paw so Karen could place the valentine carefully on top of the growing pile of valentines under Gulliring's paws. Then Gulliring dropped her paw, slowly and gently so as not to crush any of the delicate valentines, right on top of the pile. Gulliring made a wonderful presser. Even better than the dictionary, Karen thought.

Finally valentines were spilling out of both Gulliring's front paws, there were so many. And there weren't any pictures left, nor any lace, nor any hearts, big or little or medium sized. There was a tiny blob of paste left. Karen never could get her paste and her valentines to come out quite even.

"I guess," said Karen, "I'm all through making valentines." She flopped into a chair. All at once Karen was very tired of making valentines. She had started right after

lunch and now it felt like dinner time.

"I wonder how many valentines I made," thought Karen. "Lift up your paws, Gulliring," she said. So Gulliring lifted up one paw and Karen counted the valentines under it. "Ten, eleven, twelve . . ." counted Karen. "Seventeen valentines! Oh, Gulliring, isn't that a lot? Aren't we clever to make so many?"

Gulliring thought they were very clever and said so.

"Now the other paw, Gulliring." That paw had eighteen valentines under it. "No wonder I'm tired, Gulliring! Seventeen and eighteen makes thirty-five! No wonder it feels like dinner time. Now tomorrow I'll take them all to school and give them to my friends."

Suddenly Karen's blue eyes filled with tears. Gulliring knew that whenever her mistress's eyes had big drops of water in them she felt sad about something. So of course Gulliring felt sad, too. Gulliring lay down with her paws on Karen's brown oxfords. Gulliring's furry brown and white head drooped between her two front paws and she looked up at Karen, sadness showing in her mournful brown eyes and the slow, thuddy thumps of her tail.

"I've just thought of something awful, Gulliring," said Karen, and you could hear big drops of water in her voice. It was a little, sad voice, not a bit like Karen's everyday voice, which sounded cheerful and full of zip—like the first spring robin.

"I don't know thirty-five friends to give my valentines to, Gulliring. In my old school I knew that many, but not in my new school in California . . ."

Gulliring sighed sympathetically. It was a comforting sigh, nice and loud.

"Let's see, I know Betty Jane, and Mike and Dennis and Suzy—and of course there's Allen next door. But that's only five." Then Karen had

another awful thought. "And Gulliring, if I only have five friends in school I can give valentines to, I'll probably only get five valentines. Not," said Karen very sadly, "thirty-five."

Karen remembered Valentine's Day the year before, when they lived in Michigan and she had gotten so many valentines she could hardly count them all. One of the big drops of water escaped from Karen's blue eyes. It splashed onto Gulliring's front paws. Then another. And another. If Karen's Mommy hadn't called her for dinner just then, Gulliring's paws soon would have been soaking wet.

"You stay here and watch our valentines, Gulliring," Karen told the lady St. Bernard, and she went slowly downstairs to dinner, even though it didn't feel like dinner time anymore, now that she was so sad.

"I won't have it!" said Gulliring fiercely, after Karen had left. Gulliring surprised even herself, she sounded so fierce, for Gulliring was a mild-tempered lady dog as a rule. That was partly because she was a St. Bernard and partly because, as the mother of thirty grown puppies, she had long ago decided there was no use getting upset about things. Puppies would be puppies and there wasn't much you could do about it.

But now Gulliring was furious. The idea of Karen not having enough friends at school to send all those lovely valentines to! And it was even worse that she wouldn't be getting 35 valentines—only five. If only Gulliring could think of some quick way of finding thirty new friends for Karen. Thirty, thirty. The number sounded familiar somehow. What was it? Why, thirty grown puppies, of course. The very thing!

So that night, when Karen had gone to bed, Gulliring trotted out to the front yard and gave her special bark. Gulliring had a deep voice that went well with her massive head

(Continued on page 42)

# Giving a tea party

By

Jeanette V. Alder

Planning and giving a tea party is a real experience with many educational and social values.

A tea party may profitably be given on any occasion—Valentine's Day, Mother's Day, etc. My class has always given one the first or second week of school for their mothers. This starts the year off very pleasantly and favorably. The children develop an "esprit de corps" by planning and working together on something exciting. The mothers love being invited to school and meeting their children's new teacher on a purely social basis. For the teacher, the results in enthusiasm and social growth of the children and the vote of confidence gained from the mothers is worth all the effort involved. But the effort is really a pleasure when the party is planned cooperatively with the children as *our* party.

Here's how we planned our first tea party.

The preliminary discussion was concerned with such questions as: What is a tea party? Why do people have tea parties? What refreshments are appropriate? How shall we finance ours? When and where shall we have it?

The boys and girls decided that they were giving the party and they would pay the expenses from their spending money. Mothers would not be asked to contribute money or refreshments for their own party!

The refreshments decided upon were tea, punch, and cookies. The girls went home and looked through cook books for punch recipes. The one the class accepted (and which is very good!) required:

2 cups of water and 2 cups of sugar boiled together

1 pint of tea  
4 lemons and 4 oranges  
1 cup crushed pineapple  
1 quart of ginger ale  
Ice water to make four or five quarts

We had a good arithmetic lesson figuring how much punch to make, how to enlarge on a recipe, what the cost of the refreshments would be, and how much each child would have to contribute. Then we made out a shopping list, appointed a shopping committee, and checked the purchases and expenditures upon the committee's return. (The boys and girls loved this part of the planning!)

We used several English periods learning how to make introductions between two children, between two adults, and between an adult and a child. (It's surprising how many mothers hear about their children's school friends but never have the opportunity to meet them.) The children enjoyed the play-dramatization in the classroom and the learnings carried over very well in the real party situation.

The children invited their mothers by word-of-mouth. However, as it was so important to the children for their first affair to be a success, I wanted to impress on the parents that this tea party was not just playing but rather a serious and important part of a child's social growth. Therefore I composed a letter, had thirty copies duplicated, signed them all personally, and sent them home in school envelopes. The letter said:

Dear Mrs. ....,

Let me add my invitation to come to tea Wednesday afternoon, September 17th, between 2:30 and 4 o'clock.

*This is being planned by the Fifth-Graders simply as a social and "get-acquainted" time. Later in the year we may plan a more elaborate party or program. This time, however, we shall be most happy just to have you stop in and say "Hello" and have a cup of tea with us.*

*We think we have a fine group of boys and girls and are anxious to do our best to guide their social growth. With your help, we look forward to a most successful school year.*

*Cordially yours,*

An hour before the party we went to the cooking room and made the punch. Many children had never made punch and were thrilled. Some had never even tasted it and were delighted with their first sip. (One boy exclaimed, "Terrific!") Then to

*(Continued on page 45)*

## Colonial hats

FACING:

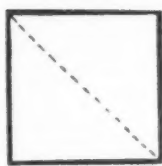
Give a little child a paper hat and "stick a feather in his hat," and his small world stretches out to be filled with pictured thoughts of other days.

To make an old fashioned "Yankee Doodle" hat, take two sheets of construction paper, 9"x12", and cut to make two 9" squares. Fold to make two triangles (Fig. 1). Paste together and from the rectangles that were cut from the ends of the paper in making the squares, fashion a feather from a strip, 2"x9". Slash it to resemble a feather. Or, fold it together and slash to make a cockade.

For the colonial hat, cut the front and back from paper, 4"x12", (Fig. 2) and paste on a strip of yellow construction paper to make it look like gold braid trimming. Fringe red, white, and blue paper for a cockade. Fit to the head and fasten from the sides together at A. and B.

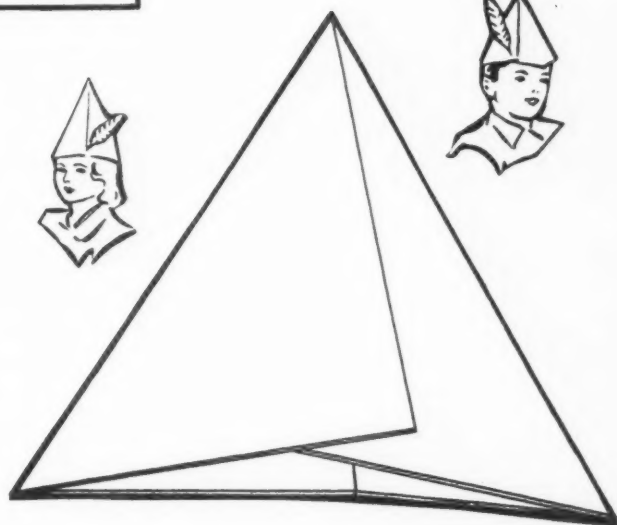
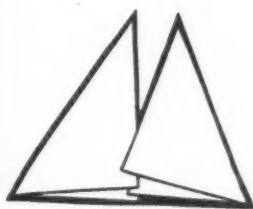
To make a wig to wear beneath this Colonial hat, sew cotton to a muslin cap fitted to the head.

Experiment with oatmeal boxes and paper sacks in making the hats of the Hessians who fought in the Revolution.



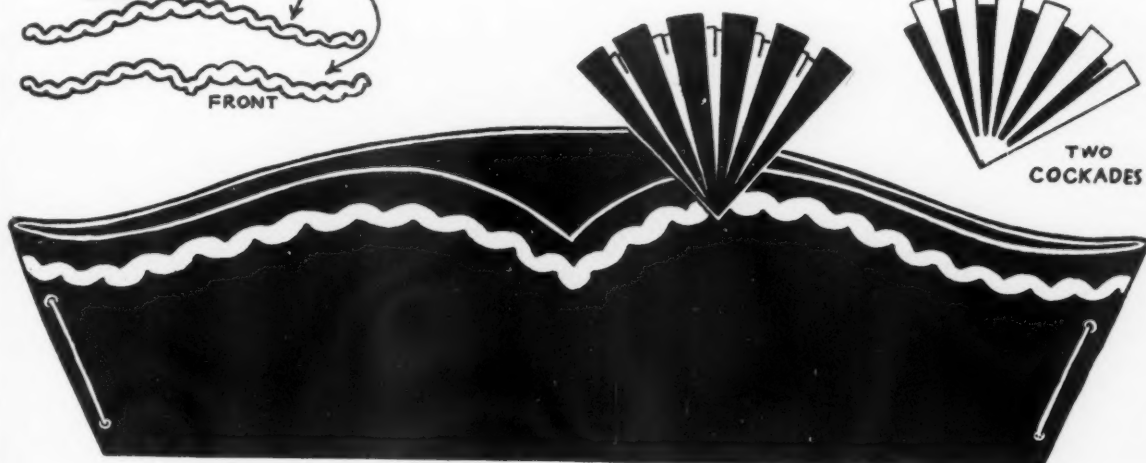
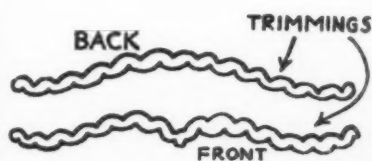
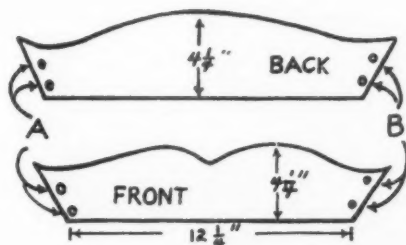
STRIP FOR FEATHER

STRIP FOR FEATHER



1

2



# Valentine gift

This is a valentine that will especially  
please parents and relatives.

By Dorothy Overheul

Cut two large hearts from red construction paper.

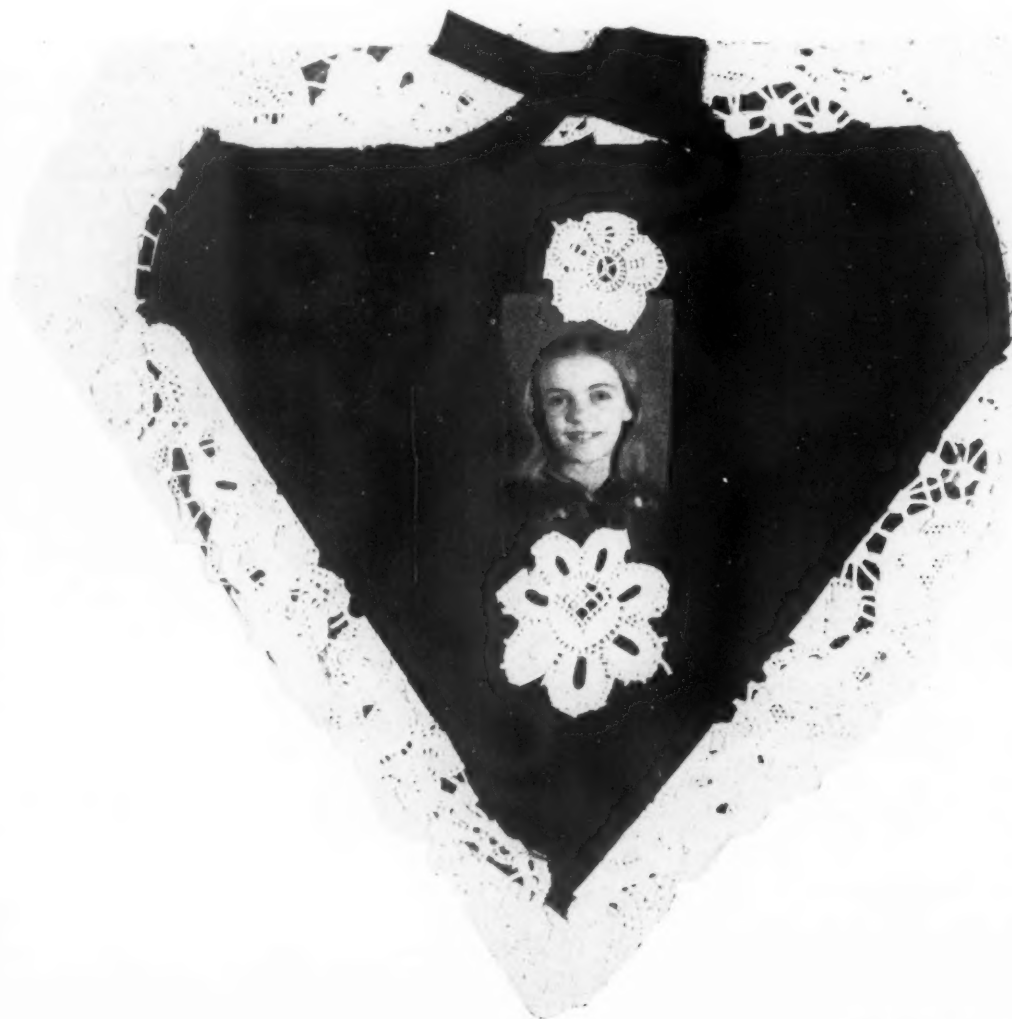
In the center of one of the hearts cut out a space large enough to insert a child's picture. Paste the picture into this space. Then paste the heart with picture on an 8"

paper doily. Fold the edges of the doily up around the heart.

Staple the other red heart onto the back.

At the top, place a bow of narrow, black ribbon.

The mothers are always pleased to get these.





## Britannica Biographies

Titles of the first films ever released by EBF in the field of literature are: *Benjamin Franklin*, *Thomas Jefferson*, *Washington Irving*, *James Fenimore Cooper*, and *Henry Wadsworth Longfellow*. Each film presents an American literary personality in his authentic background and shows the incidents in his life which helped shape what he wrote. Carl Van Doren was the collaborator for *Benjamin Franklin*; Leon Howard for *Washington Irving*; Julian Parks Boyd for *Thomas Jefferson*; Howard M. Jones for *Henry Wadsworth Longfellow*; and for *James Fenimore Cooper*, Robert E. Spiller. Each man is a recognized authority.

Each of the two-reel 16mm sound subjects may be rented from libraries throughout the U.S. or from any one of EBF's six rental libraries at \$5.00 for 1-3 days' use, or purchased from Encyclopaedia Britannica Films, Wilmette, Illinois at \$76.50 each.

## Budget Records

The Little Golden Records now include (in addition to selections from the Little Golden Books and the classical music miniatures) *Mother Goose Rhymes*, familiar American folk songs, and music and stories from the Walt Disney movies. Made of a new and hardened unbreakable plastic which will defy the machinations of the most destructive two-to-eight-year-olds, these good little records are packaged in gay, four-color folders and sell for 25c. Anne Lloyd and Gilbert Mack sing the songs, accompanied by the Sandpiper quartet and a full orchestra.

Some of the titles are: "Pinocchio," "Turkey in the Straw," "O Susanna," "The Taxi That Hurried," "Hansel and Gretel Dance," "Mother Goose Songs."

## More Budget Records

The Teddy Bear Series and the Boholink Series, at 35c and 25c respectively, are also intended for ages two to eight. These unbreakable records are uniformly good and number among their titles the following: "Old MacDonald Had a Farm," "Hickory Dickory Dock," "Row Row Your Boat," "Little Boy Blue," "Pop Goes the Weasel," "Pied Piper," "Chicken Licken," "The Muffin Man."

# using films and records

"Frère Jacques," "Humpty Dumpty."

John Jacob Loeb directs the Teddy Bear singers. The arrangements are by Marion Rosette. The Lincoln Record Company produces both series.

## Folk Dance Records

*World of Fun* is the appropriate title of the series of square and folk dance records offered by the Methodist Publishing House (M101-M109). Among the tunes are "Camptown Races," "Red River Valley," "Pop Goes the Weasel," and "Irish Washerwoman." Folk music of England, Belgium, Hungary, Switzerland, and other countries is also represented.

No calls are heard on the records, but simple directions are provided for dancing to these tunes.

## "Let's Pretend"

Available from Columbia are three excellent story albums performed by the professional child actors of the "Let's Pretend" company. Titles are *Jack and the Beanstalk* (MJ 31), *Puss in Boots* (MJ 33), and *Cinderella* (MJ 32).

## Audio-Visual Pioneer

In addition to its large collection of sound films, the audio-visual department of the Louisville Free Public Library has a collection of all microgroove long playing phonograph records released to date, and over 1500 transcribed radio programs. These materials do not languish unused upon the shelf; they are broadcast over the library's own wire network and radio station—

the only library-owned radio station in the country. The wire network transmits to other community outlets such as schools, recreation centers, and branch libraries. Four pairs of headphones are attached to a table in each branch library, for individual listening.

## Holiday Filmstrips

Right now seems an appropriate time to call attention to Set Number Two of Young America's holiday filmstrips. Titles are: "Lincoln's Birthday" (28 frames), "St. Valentine's Day" (27 frames), "Washington's Birthday" (29 frames), and "Easter" (27 frames).

This useful set of four filmstrips costs \$15.00; single filmstrips cost \$5.00 each. All are in full color and may be purchased from Young America Films, 18 E. 41st St., New York 17.

## Folk Tales

Cartoon animation and puppetry are both put to good use in filming a selection of six famous folk tales. Titles are: *King Midas and the Golden Touch*, *The Honest Woodsman*, *The Legend of the Pied Piper*, *The Cow and the Sprite*, *Rumpelstiltskin*, and *A Visit from St. Nicholas*.

All are sound films, available either in color or in black-and-white, and all except the last are one reel in length. *A Visit from St. Nicholas* is one-third reel. They may be purchased from Coronet Films, Chicago 1, Illinois.

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# Frengosi medallions

Ruth Case Almy tells about a new method  
of simulating stained glass.

*Children, ages 9 to 11, making Frengosi windows for a worship center in the First Presbyterian Church, Englewood, N. J.*



The Frengosi process of simulating stained glass now makes it possible for amateur craftsmen to explore the beauty and wonders of a little known craft that is ages old. For centuries the stained glass craft has been carried on by a small group of technically trained artists whose works for the most part have been confined to church windows.

Many attempts have been made by amateurs to simulate stained glass by using oiled paper, painted cloth, or colored cellophane. The results have usually been unsatisfactory. These substitute materials cannot assume the "glassiness" of glass; and the designs are rarely based on the principles and techniques of the stained glass craft.

This new method of simulating stained glass, called "Frengosi" (a combination of the three words FRENch, GOTHic, SIMulated) eliminates the cutting, firing, and leading together of many pieces of colored glass, all of which are necessary procedures when working with real stained glass. By using a single sheet of a particular kind of glass and certain newly developed transparent paints, products of modern science, the amateur of today can experiment with designed-color-in-sunlight that was so successfully mastered by medieval craftsmen. With the few simple, inexpensive materials used in the Frengosi method of simulating stained glass, young and old can be encouraged to play creatively with color in glass and light, just as they do with crayons, finger paint, and modeling clay.

All those who have longed to work with real stained glass but have found the processes involved too technical and the necessary tools pro-

The Frengosi process is described in "Simulated Stained Glass for Amateurs," a new book by the author of this article, published by Harper & Brothers. This book contains a brief history of stained glass, an explanation of the principles and processes employed by medieval and modern craftsmen, and directions for using the Frengosi method of simulating Gothic stained glass. Also included are forty line drawings and sixteen pages of halftone illustrations of contemporary stained glass in America. A pattern supplement is also offered, containing designs by master craftsmen in stained glass, that can easily be copied by amateurs.



hibitive, can now explore this gay and fascinating world of transfigured sunshine. Rays of light streaming through a medallion of his own making will delight any amateur craftsman.

When hung in a window or suspended against the daylight in a hospital, school, or home, a Frengosi medallion can be a source of constant pleasure as one watches its colors vary with the passing daylight hours and the changing seasons.

Teachers of art in public or private schools will find Frengosi a practical medium for illustrating the principles of design and color in relation to light. The designing and making of a medallion may be correlated with studies in history, literature, the arts, or science.

In the church school, the designs may be associated with studies in the Bible, religious symbolism, worship, or missionary education. Groups of young people will find this means of simulating stained glass effective for decorating a worship center or windows in a classroom or small chapel. Medallions may provide interesting spots or bands of color when placed in plain, paneled, or leaded windows of clear glass. They may include

*(Continued on page 41)*

# Tiny-tot housing project

By Ruth Moore Huff

The main objective of our "housing project" is to arouse interest. The procedure and activities suggested with each lesson are not issued on a curriculum basis, but merely to give ideas around which the teacher may build her lessons. The plan can be used for the first four grades.

## Lesson I — Home Appreciation

Encourage a discussion of the home. Let each child tell some point about his own home. Have him talk about tasks that he does at home.

Then the teacher can read the nursery rhyme:

"Tommie, Tommie Tittle Mouse,  
lived in a little house."

She then shows the class a model cut-out house that she has completed from the sketched plan. When interest has been sufficiently aroused, she asks her pupils if they too would like to make a little house like it.

## Lesson II — Drawing and Handicraft

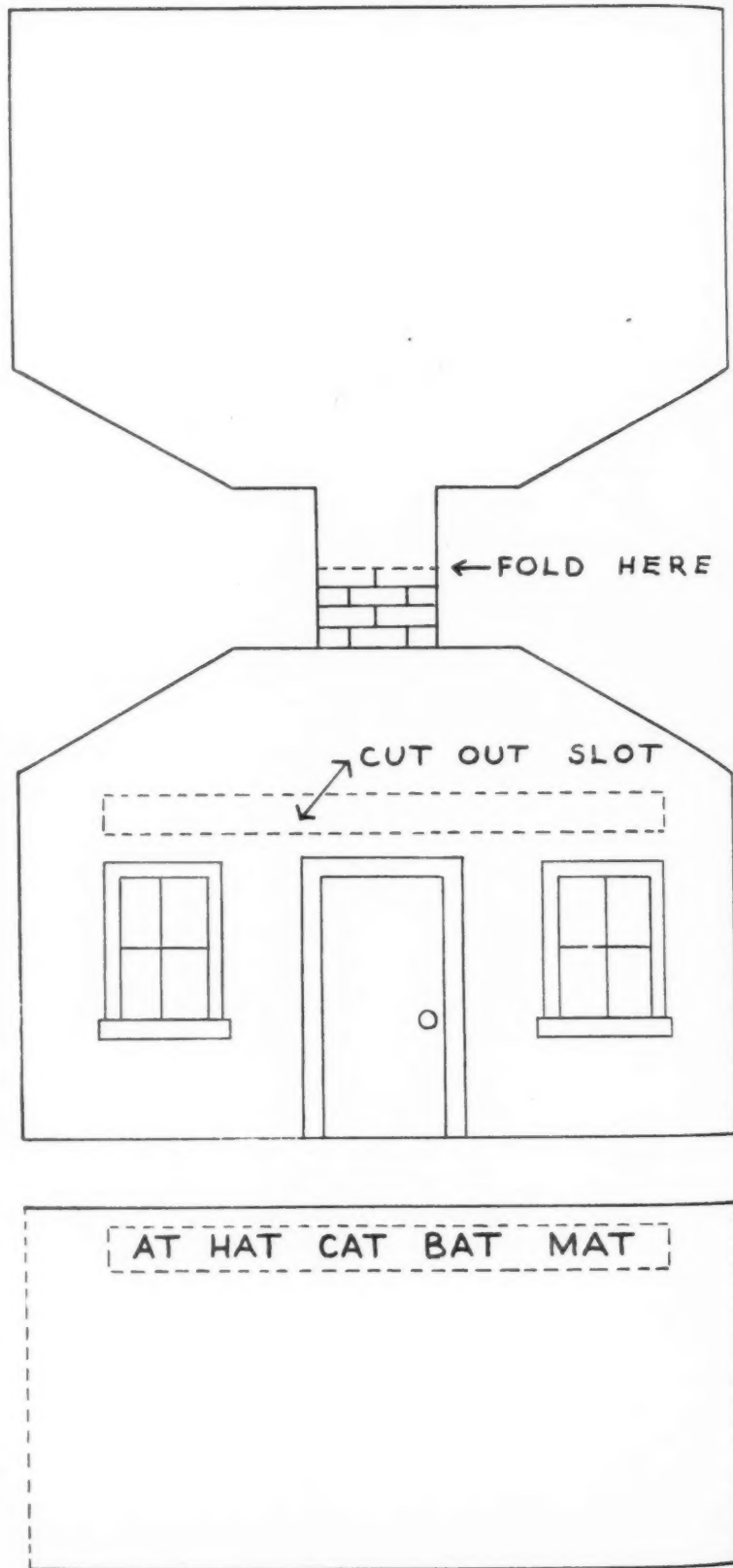
Have a pattern for each child. Let them trace lightly around the lines. Allow plenty of time for neatness. When the plan is drawn well enough, let each child cut out by carefully cutting along lines.

## Lesson III — Coloring

Now that the houses are cut and folded, each child may select for his own house the color that he prefers. Impress the fact that in order for the house to look its best the coloring must be pleasing to the eye and neatly applied.

Note: Many phases of color value can be brought out in this lesson.

(Continued on page 47)





# A valentine

The fifth of a series of step-by-step  
drawings by Dawn E. Schneider.



Wouldn't it be fun to make  
A Valentine that's new?  
Just cut a heart and decorate  
It's an easy thing to do.

# Fairy valentines

By

Margretta R. Daykin

## poetry

### Washington's Birthday

*Gertrude L. Belser*

One day each year is set aside  
To honor Washington.  
We learn about his noble life,  
His struggles, bravely won.  
We honor him, we call him great—  
Yet there's a sort of joy  
In knowing that George Washington  
Was once a little boy.  
And years ago, when birthdays came,  
Perhaps, like us, he'd wake  
To "Happy birthday!" And he'd count  
The candles on his cake!

### A Special Day

*Clarice Foster Booth*

People all around the earth  
Have friends they love, and so  
A special day (St. Valentine's)  
Was set to let them know.

Most valentines are bright with hearts  
Though some have flowers and birds;  
Of course there's not a single one  
But has some lovely words.

And of the many I've received  
That I can now recall.  
A maple-sugar heart was much  
The sweetest of them all.

### A Practical Valentine

*Dorothy Morrison*

On Valentine's morning my grand-  
mother bakes

Cookies like hearts; and sometimes  
she makes  
A cake that is really a big valentine—  
Covered with frosting, it surely looks  
fine . . .  
Pink and white frosting that's smooth-  
er than cream,  
Fluffy white cake that melts like a  
dream.  
"A practical valentine," Grandma will  
say,  
And we all shall agree that a very  
good way  
To say something lovely, to say some-  
thing sweet,  
Is to give us a valentine that we can  
eat!



Each dainty little snowflake  
Is a fairy valentine,  
And all that fall upon my coat  
Are really, truly, mine.  
Some folks brush them off their  
sleeve  
And so they never know  
What little lacy valentines  
Come drifting down like snow!

Did you ever think of snowflakes  
as fairy valentines?

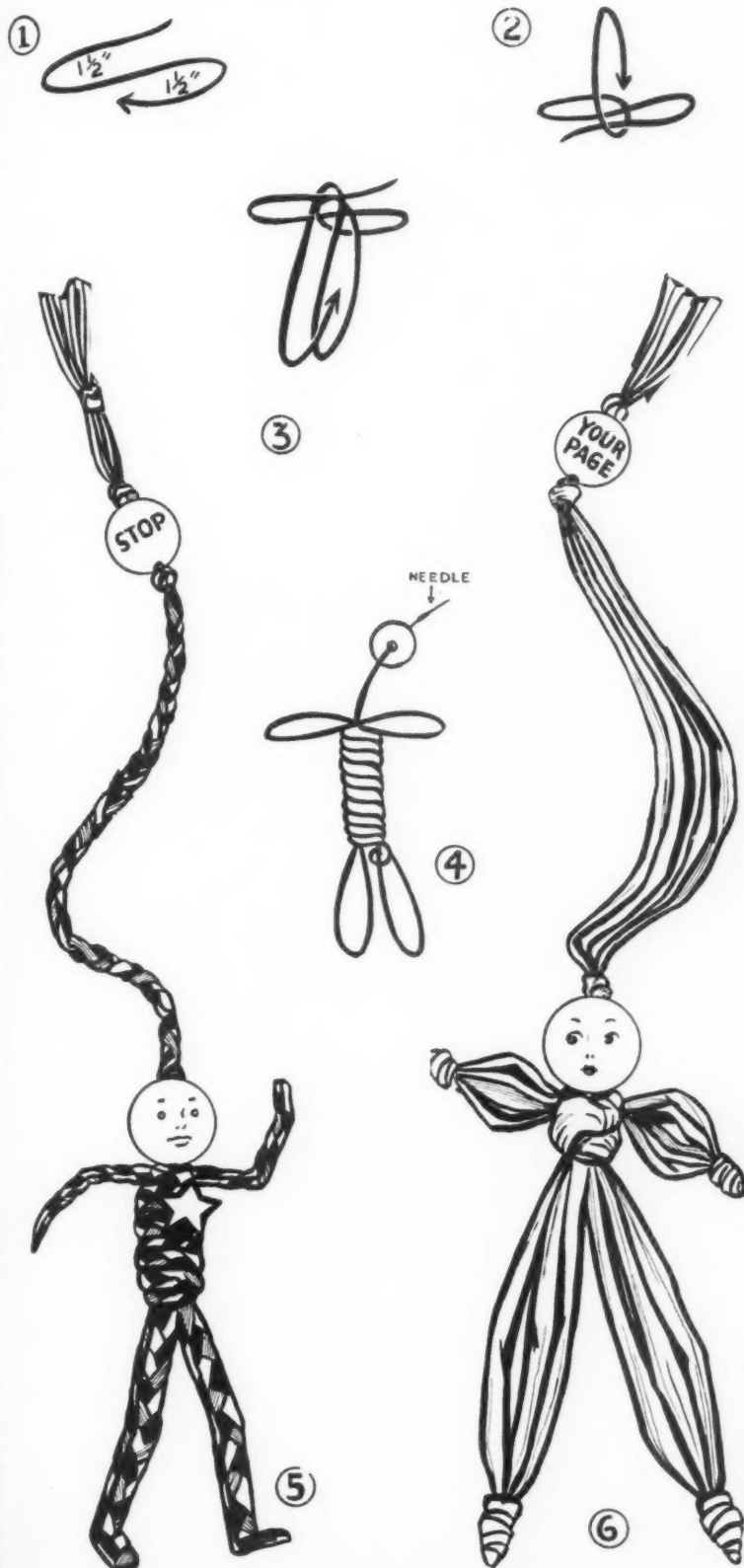
How would you like to make some?  
You will need some thin white pa-  
per, some red paper, some paste, and  
a pair of sharp scissors.

- I. Decide on the size you want.
- II. Trace a circle or draw it with a compass.
- III. Cut a square from the red paper, the same size as the circle.
- IV. Fold the circle this way:
  - (1) Across the center so that the edges come together to form one-half circle.
  - (2) Fold the half circle into three parts shaped like pieces of pie.
  - (3) Fold this shape into two parts to make a narrower pie-shaped piece.
  - (4) With your scissors cut out a design something like this:
  - (5) Unfold the paper and you should have a lovely, six-pointed snowflake.
  - (6) Fold your red paper into two parts and trace half a heart on one side. Unfold the paper and you have a heart. Now mount the snowflake on the heart and you have a lovely fairy valentine!

# Crepe paper book marks

By

Elsie E. Vogt



Children of all ages delight in making these novel book marks. The younger child may use the unbraided design while the older children will follow the more solid construction in the braided design.

Use three strips of crepe paper one inch wide cut ACROSS the grain of fold. Braided or unbraided, the strips should measure sixty inches in length. Pull through the twister. Fig. 1. Hold braid, or the three strands, in the hand at the same time and form arms by making loops as shown; each loop is one and one-half inches long.

Fig. 2. Bring strands of braid over the starting end and then down to form first leg.

Fig. 3. Repeat to form second leg. Fig. 4. Wind the strands of braid around the upper portion of legs directly under arms to form body. Thread the strands of braid through a tapestry needle (one with blunt point and large eye) and bring the threaded needle up through the center of formed body and out at the neck. Tie a knot which forms the neck.

Fig. 5. Shows finished figure. Younger children tie a knot after winding the three strands around the body once. Older children wind the braid around the body five or six times as shown in Fig. 4 and Fig. 6 the finished figure.

Slip wooden or round glass beads over strands which form the head. Tie a second knot to hold head firm. Tie a third knot about 9 inches above.

(Continued on page 47)

# How to make a bamboo flute

By Bob Spence

Everyone has a little musical ability and here is your opportunity to show it. The bamboo flute is easy to master. With the co-operation of your friends, a small flute band may be started. It can be a lot of fun.

First, however, the building of the flute is undertaken. The materials used for the flute are easy to collect. First needed is a piece of bamboo ten inches long and three-quarters to one inch in diameter. The tools will consist of a counter sink tool, coping saw,  $\frac{3}{16}$  inch twist drill,  $\frac{1}{8}$  inch twist drill, a hand drill, corks, file, and knife. After collecting this equipment, the project is ready to begin.

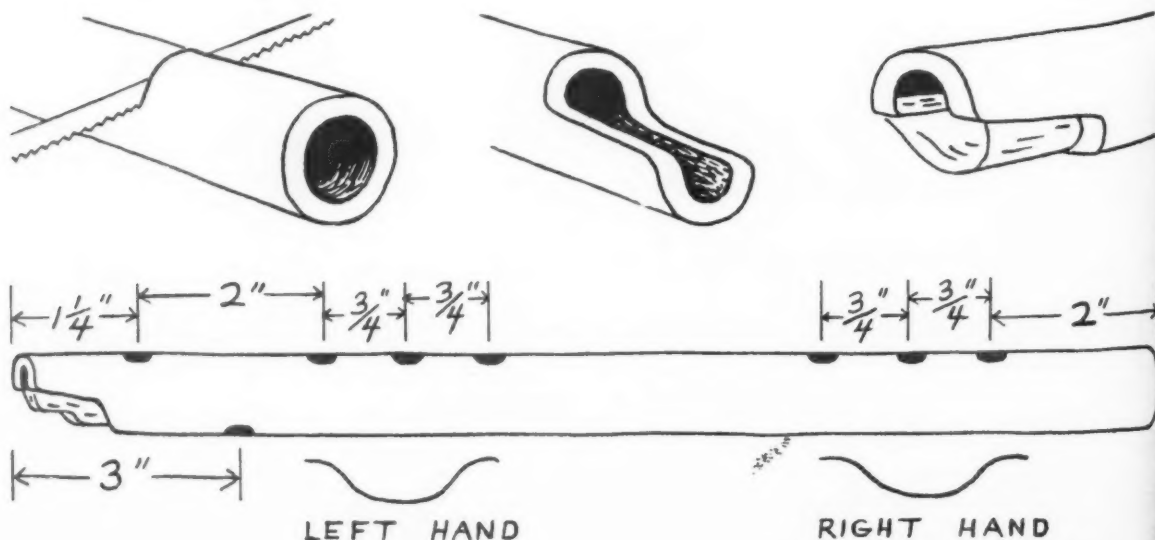
To make the mouthpiece of the flute, use the coping saw to cut half-way through the bamboo piece about  $\frac{3}{4}$  inch in from the end. Then turn the countersink tool by hand, smoothing the inside of the hole to form a clean V-shaped hole. Now fit the cork snugly in the mouthpiece. If it is too large, file it to fit snugly. Now remove the cork and file the top edge slightly

flat. Again insert the cork into the mouthpiece with the flat surface uppermost, leaving an air passage to the  $\frac{3}{16}$  inch hole. File away the bottom to fit the lips. Blow gently into the mouthpiece, adjusting the cork until a clear tone is heard. If necessary, try several corks, each with a smaller or greater portion filed away at the top.

Now you are ready to drill the holes with which the different tones are obtained. Two inches from the end of the flute, the first hole is drilled.  $\frac{3}{4}$  of an inch from this hole another is drilled, and again  $\frac{3}{4}$  of an inch from the last hole, another is drilled. Thus you have three holes drilled. A flute without holes, or with all holes covered, has the lowest tone. As each hole is drilled and tuned (enlarging the opening with a penknife point raises the pitch), before proceeding to the next. For the first hole you use the  $\frac{3}{16}$  inch twist drill and for all others you use the  $\frac{1}{8}$  inch drill. When finished, there should be six holes drilled, not

counting the hole drilled right inside the mouthpiece. The sixth hole should be two inches from the hole on the top of the mouthpiece. Between the fourth and third holes there will be a space of approximately one and  $\frac{3}{4}$  inches. The tone obtained with all these holes open should be exactly one octave above the tone obtained with all holes closed. There is still one more hole to drill. This one is three inches from the mouthpiece end and on the bottom of the flute. Tune this opening to one full tone above the octave.

The flute is now ready to play. To do this, cover the bottom three holes with the right hand and all the remainder with the left. This should leave the little finger of each hand free. Cover the bottom hole with the thumb of the left hand. Blow gently into the mouthpiece to obtain the lowest note. For the next higher tone, uncover the first hole at the bottom of the flute. Uncovering the next hole, and so on, will give higher tones.





# Eskimos of felt

By Opal Hoagland

Eskimo study holds a fascination for children and lends itself to a variety of ideas in art work. My group enjoyed making Eskimos of felt.

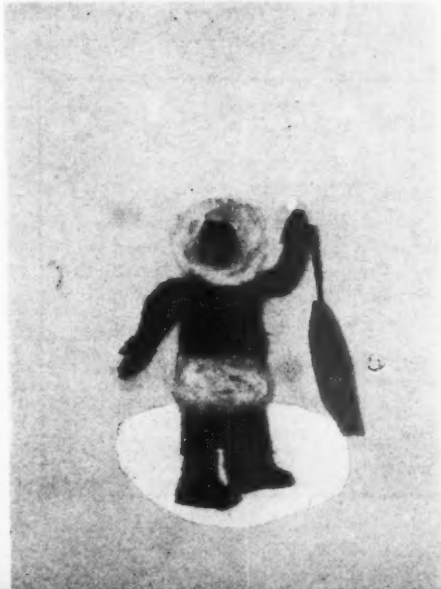
The faces were made of tan construction paper, suits of tan or brown felt, boots of black felt.

The idea of using cotton for the parka and fur trimming gave a realistic appearance to the Eskimos. The cotton was colored lightly with brown chalk.

Various details were worked out by the children; some added mittens cut from leather hat linings, others added spears or fish cut of felt.

Each child worked with zest to get a paper pattern of the right proportion before cutting the parts of felt. The Eskimos were arranged on blue construction paper for mounting. White construction paper was pasted in place to serve as snow or ice floes.

These finished pictures made an attractive display, some were used as booklet covers.



## timely teacher's aids

### Free for the Asking

A treasure trove of free teaching aids awaits the teacher with a sufficient supply of time, patience, and postage to dig it up. To save the postage, patience, and time of our readers, the editors of JUNIOR ARTS & ACTIVITIES bring together each month several teaching aids which we think will be especially helpful. By filling out only one coupon, any or all of the items mentioned in our column may be ordered. In certain instances the publisher will supply more than one copy of an item, perhaps enough for each member of your class. If you wish to receive such material in quantity for pupil distribution, just fill in the quantity request line in addition to giving the other information called for in the coupon below. You should receive the requested items within thirty days. If you do not receive them, it will mean that the supply has been exhausted.

### January Listings Reviewed

- 214: A STUDY OF THE IMPORTANT PARTS OF THE MAINLINER 300. By studying the diagrams and cutaway views in this 6-page folder, your pupils will be able to find, name, and learn the uses of many of the parts of a large plane. The United Air Lines will supply the folder in quantities up to 40.
- 215: MILK FOR HEALTH AND GROWTH. Actual experiences in preparing and eating food are provided for in this "food party nutrition unit for the primary grades." The unit, which is correlated with the regular school subjects, is adaptable to grades one through five. This 49-page booklet is supplied by the Evaporated Milk Association.
- 216: ENCYCLOPAEDIA BRITANNICA FILMS BRING THE WORLD TO YOU. The 1949-1950 edition

of the EBF catalogue is 44 pages in length, illustrated, and conveniently arranged to facilitate selection of the right film for the right purpose. Over 300 educational sound films are described; a separate section classifies the films by grade level and subject.

- 217: HISTORY OF INK. This 4-page leaflet discusses the history of ink and explains the chemical composition of various types of ink. The Higgins Ink Company publishes it.
- 218: WOOL IN THE WORLD. In response to many requests from schools for authentic, up-to-date materials on the world's wool resources, the Wool Bureau published this 32-page two-color booklet. The Bureau will supply it in sufficient quantities for pupil distribution.
- 219: FORESTS, THEIR USE AND CONSERVATION. Booklets, wall displays, and a motion picture. "Trees for Tomorrow," are described in this bibliography, published by the American Forest Products Industries.

### New Listings

- 220: MATERIALS FOR STUDY OF RUBBER. The Firestone Tire & Rubber Company provides actual samples of various kinds of rubber as well as some excellent printed material on the subject. The materials which you will receive are:
- 1) A booklet, *Rubber*, which tells a simple and complete story of the history of rubber, the development of the rubber industry, and the present and future uses of rubber.
  - 2) A booklet, *How Firestone Tires Are Made*.
  - 3) Flow Chart on the Manufacture of Tires, depicting how synthetic rubber is manufactured and how synthetic and natural rubber tires are made.
  - 4) A piece of pale crepe rubber.
  - 5) A piece of smoked sheet rubber.
  - 6) A piece of synthetic rubber.
  - 7) A piece of ungummed fabric.
  - 8) A piece of gummed fabric.
  - 9) Information for ordering a
- (Continued on page 44)

### Timely Teacher's Aid Order Coupon

Service Editor  
Junior Arts and Activities  
542 North Dearborn Parkway, Chicago 10, Ill.

Please send me a copy of each publication whose number I have checked below.  
(These numbers correspond to the numbers in the descriptions on pages 36 and 44.)

214 ☐ 216 ☐ 218 ☐ 220 ☐ 222 ☐ 224 ☐  
215 ☐ 217 ☐ 219 ☐ 221 ☐ 223 ☐ 225 ☐

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# Using keen-cement

By Dorothy Overheul

My pupils have found the work with keen-cement a fascinating project. Keen-cement comes in white and can be purchased at the lumber yards at two or three cents a pound. Colors may be added while mixing, or the cement, when dry, may be painted with enamel. Mix keen-cement with just enough water so it will pour easily into pans or paper plates greased with lard or vegetable compound. Allow it to stand for twenty-four hours.

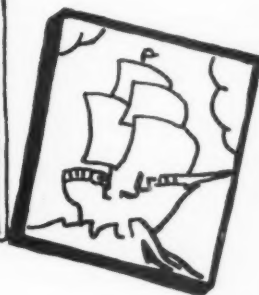
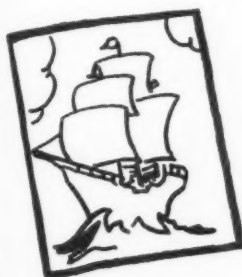
Some of the things which may be made are hot dish mats, ash trays, pictures, book ends, and dishes. Fasten four strips of wood together to make a box form into which the cement is poured. For ash trays, place a small jar which has been greased in the center of the mold. When this is taken out it leaves a well for ashes.

For the hot dish mat, pour the cement into a round pan and while still wet, but slightly firm, brush over

with colored cement, one-third color to two-thirds cement. When thoroughly dry paint with enamel after tearing away the paper plate, or slipping out the tile if a tin pan is used. In case a picture is to be made, put in a paper clip before the cement hardens and turn it back so the picture can be hung on the wall. Picture may be painted or pasted on the surface.

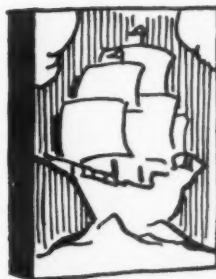
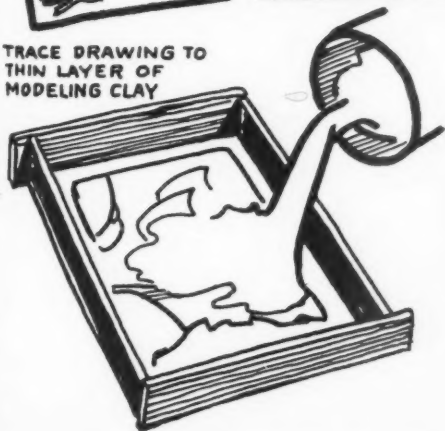
Clay is used to add distinction to the book ends. Draw a design and model it on a thin layer of clay which serves as a mold. See the pictures below. Put wooden strips around the clay and pour in the cement. When the mold has hardened, lift it off the clay parts and oil the inside surface; place again within the wooden form. Pour in a second mixture of cement. In separating the tile from the mold pry apart by inserting wooden wedges and tapping gently. Mount the tile on a support to make book ends.

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# Roy, our ruler boy

This ruler boy will teach the  
children something about proportions  
and the use of the ruler.

By Margaret Rea

## Objectives:

1. Use of the ruler.
2. Finding inch, half and quarter-inch.
3. Understanding of proportion, such terms as, "wider than," "as long as."
4. Development of a simple lay figure which the child can use on posters and other art work.

## Introduction:

Roy is about seven years old and he is six times as tall as his head is long.

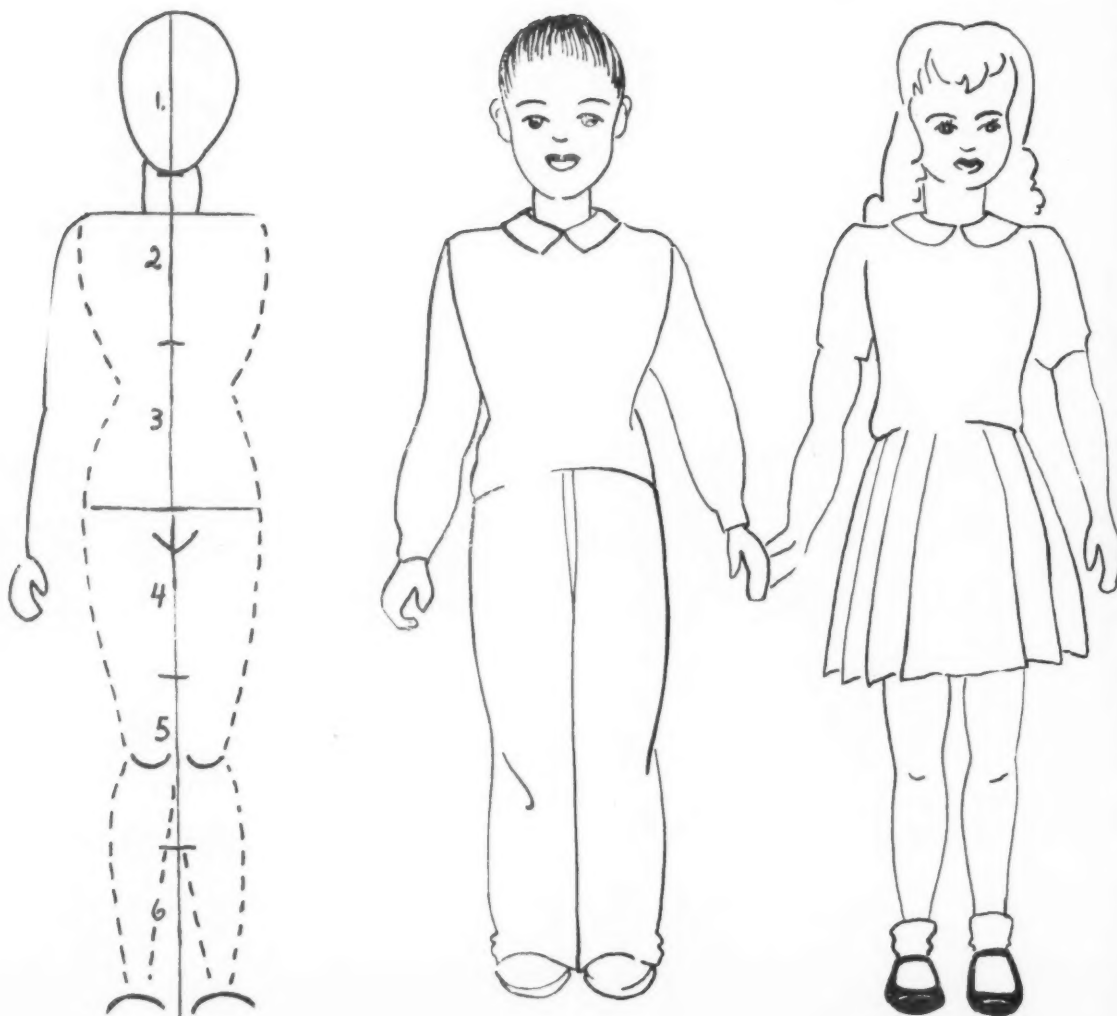
How tall are you?

How long is your head from top to chin?

Are you taller or shorter than Roy?

How tall are your classmates?

Let us measure some of them.



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## Procedure:

In order to get Roy on our paper let us suppose that his head is one inch long. How tall will he be?

Let us draw a line one inch long. Draw an oval around this line for Roy's head.

Extend the line till it is six inches long. Place 2 small half circles at the bottom end. These are Roy's toes.

Roy's shoulders are  $\frac{1}{4}$  of a head below his chin. Can you find his shoulders? They are 1 head wide or  $\frac{1}{2}$  inch on each side of the center line.

Roy's body ends  $3\frac{1}{2}$  heads down on the center line. This would be  $3\frac{1}{2}$  inches from the top of the head. Can you find this on your ruler and mark it on the centerline with a small V?

His knees are  $4\frac{1}{2}$  heads down or  $4\frac{1}{2}$  inches from the top of the head on our figure. Show the knees by small U shaped marks on either side of the center line.

Roy's hips are at the bottom of the third head, or 3 inches down the centerline. They are one head wide, the same as his shoulders, or one-half inch on each side of the center.

Draw a curved line connecting Roy's shoulder, hip, and toe. Let it go in at the waist, knee, and ankle.

Roy's arm hangs  $\frac{1}{2}$  head or  $\frac{1}{2}$  inch below his hip line. Draw a mitten for his hand.

When the children are through measuring, they may color clothes on the figures right over the pencil lines. To make a little girl, make the shoulders narrower, hands and feet smaller, and a different hair style.

In working with older children they may be measured and a simple scale devised.

To make Roy large enough for posters and other uses double (or more) the head size and make the other measurements accordingly. It should be explained that this is an artists "lay" figure and that real children will not all measure exactly the same.

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Dept. A

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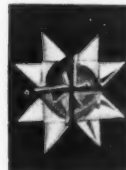
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## A clean sweep

(Continued from page 8)

name. And he was surprised to see that, although Mr. Myers' eyes were very black, they seemed to be smiling. And though his mouth was quite straight, it had little laugh wrinkles at the corners.

"You've worked hard, Jerry," said Mr. Myers, and he gave a gruff

chuckle that was altogether pleasant.

"You keep the money."

"But it's yours!" said Jerry. "Didn't you lose it?"

"No, I didn't lose it," replied Mr. Myers, and he laughed again. "I hid it. I put that dime out there this morning. I hid it so that only a good hard worker who swept the snow from my walk would find it. You're that good hard worker, Jerry, and the money is yours. What are

you going to do with it?"

Jerry didn't have to think twice. "I'll go to the festival at the Center!" he said with a laugh. "The Center needs money for that new clubhouse—and I need maple syrup and molasses cookies after my hard work!"

Mr. Myers' black eyes twinkled. "That's fine, Jerry," he said. "That's just fine, to take care of my walk, and your appetite, and the Center with one clean sweep!"

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Dept. JA, Philadelphia 44, Penna.

## Experiences in art

(Continued from page 20)

under all of our paintings to protect the floor and bulletin boards. The houses were made of wood and brought to our room from the shop to be painted.

What are the chief values of such experiences to children? This is perhaps the question in most teachers' thoughts. In order to insure the success of their play, the children felt the need for a backdrop and costumes. After the need was made known, plans to provide for the need were developed. Materials were obtained. The children saw their plans unfold and develop. They saw them grow into a finished product. As the project grew, new problems developed and were solved. Continual evaluation was evident as the work progressed. The final evaluation came when the children used the backdrop and the costumes in the play.

The experience was one of joy and satisfaction for all the children. Educationally, it provided many opportunities for meaningful activities in the areas of problem-solving and co-operative planning.

## Frengosi medallions

(Continued from page 29)

figures and symbols that tell a story or convey a message to a certain age group or for a special occasion.

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## Return valentine

(Continued from page 23)

and broad shoulders. For miles that deep voice carried over the clear night air and soon Gulliring heard the thud-thud-thud of 120 brown and white paws loping toward her.

"Hi, Mom," said Bobo.

"Evenin', Momsie," said Pawpaw. She was a bit frisky for a St. Ber-

nard, but a good hearted young dog and she had lovely eyes.

Big Jo, who was so huge he sort of lumbered along, was the last to arrive. "What can we do for you, Mama?" he asked. Big Jo was the kind of dog who liked to get things done.

"Children, I have a problem and I need your help," said Gulliring, and she told them all about Karen and

the valentines. "Now what I want you to do is this: Each of you take one of these valentines to your master or mistress and bring back a valentine for Karen in return."

"But how will Mary know I want her to send a valentine to Karen?" asked Bobo. "Mary can understand what I say most of the time but I'm afraid I can't say valentine with my tail very well yet."

"Use your eyes, silly," suggested Pawpaw. "I can say almost anything with my eyes."

Gulliring had been thinking. "I have it," she said joyfully. "We'll write RSVP on the valentines, and then they'll know Karen would like a valentine in return. When Karen sent invitations to her birthday party, she put RSVP in one corner, and everyone sent back a letter telling whether they could come."

"What does RSVP mean, Mama?" asked Big Jo.

"Why, 'Return Similar Valentine Please,' of course," said Gulliring. "What else *could* it mean? Come, now, take turns and no pushing. I'll mark RSVP on all your valentines."

So each of the thirty grown puppies gave Gulliring his valentine, and she marked RSVP in red ink in one corner. The RSVPs were nice and big and plume because Gulliring used her tail to mark them. Her tail was red on the end when she got through, but Gulliring didn't care.

The next morning at breakfast, there were 30 valentines at Karen's place at the table. Every single one of those thirty grown puppies' masters and mistresses had known what RSVP meant!

"I knew they would," sighed Gulliring happily, stretching out at Karen's feet.

## Teaching tactics

(Continued from page 11)

The white chalk mixture makes excellent winter scenes. Snowflakes on the board or windows may be easily and artistically arranged.

By using this method one avoids the colored chalk dust and the messy hands which always accompany the usual work in colored chalk.

Margaret B. Aaron  
Strattanville, Pa.



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## A Trip Around the World

In our art class we made a number of small airplanes of cardboard to use in the "trip around the world." On each blackboard we wrote the name of a large city, as New York, London, Paris, Rome, Calcutta, Peking, Tokio, San Francisco, etc. In spelling class when a child spells correctly the first five words of the lesson, he may fly his plane from New York to London. On the following day, if he can spell five more words correctly, he goes from London to Paris, etc., until a trip around the world has been made as well as the spelling lesson finished and reviewed.

You will find the correlation of art, geography, and spelling work out very nicely.

Grace Close  
Milroy, Pa.

## Miniature Library

Since book reports, both written and oral, are required in these grades, the work can be made more pleasurable by the creation of a miniature library. First, encourage the pupils to bring to school empty boxes (slide type) in which stickers, reinforcements, corn pads, pills, or capsules are packed.

When the student has completed an acceptable book report, he is given an empty box in which he places the completed report, compactly folded to fit inside. He then covers the box

with gummed paper (preferably colored) both on the front and sides and prints the name of the book and its author on the front and side of the "book."

As these "books" are completed, they are placed in a bookcase made for that purpose.

To make the bookcase use a cigar box and make shelves of stiff card-

board. Cut the shelves 1" longer than the inside of the box and bend over each end 1½", gluing these extensions to the inside of the box. If the case is to be placed on a shelf or table, extensions should be made by gluing cardboard strips on the outer sides of the box.

Isabelle Anthony  
Santa Cruz, Calif.

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bum now, your students have all winter to learn to identify the songs (and birds) for this Spring and Summer.

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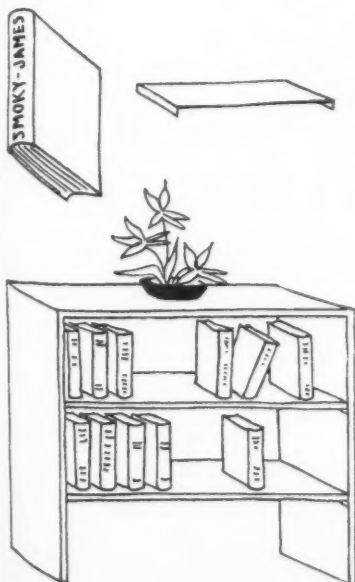
Your Bd. of Ed., Librarian, PTA or Room Mothers Group might secure this album for you. \$8.50 postpaid, at cost to you. Album has 6 durable records, 72 North American bird songs. Orders go directly to Comstock Publ. Co., 124 Roberts Pl., Cornell Heights, Ithaca, N. Y.

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## Timely teacher's aids

(Continued from page 36)

free film, *The Building of a Tire*.

221: **THE STORY OF TEA.** Tea has played a historic role in shaping events and the lives of men for centuries. As a commodity in world trade, tea is an important subject in geography, economics, science, and home economics. The story of tea is told in an interesting manner by the editors of the American Education Press, using data and pictorial aids furnished by the Tea Bureau, Inc. Thirty-two pages of illustrated text give authentic and up-to-date information on the subject. The Tea Bureau supplies the booklet.

222: **YOUR FUTURE IN AIR TRANSPORTATION.** This new 20-page illustrated booklet will serve as a vocational teaching aid as well as a supplement to the aviation unit. The booklet out-

lines the benefits air transportation offers to employees and analyzes necessary qualification, duties, and promotion possibilities of 33 different types of jobs. Forty "on the job" pictures illustrate the text. The School and College Service of United Air Lines has prepared the booklet.

223: **WESTINGHOUSE TEACHING AIDS CATALOGUE.** More than 80 charts, posters, booklets, and other materials available to teachers are described in the 1949-1950 edition of the catalogue. These materials can be obtained free of charge or for a nominal sum. Each catalogue contains order blanks for use in requesting material. The School Service Department of the Westinghouse Electric Corporation supplies the catalogue and the free material listed therein.

224: **THE CITY OF THE BEES.** A wealth of interesting information about bees is packed onto

two sides of a printed page. The functions of the queen, the workers, and the drone are described in detail, as is also the city in which they live. The leaflet is prepared by the A. I. Root Co.

225: **FACT SHEETS ON CANADA.** There are 17 fact sheets, covering such information as "The Geography of Canada," "Canada's History," "Population," etc. The facts on each subject are brief and to the point, being confined to one side of an 8½ x 11 sheet; the other side of each sheet has a map pertinent to the subject. The Information Division of Canada's Department of External Affairs publishes these useful fact sheets.

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## A tea party

(Continued from page 24)

the library where we learned to set a tea table. There was plenty for everyone to do—carrying dishes, folding napkins, arranging chairs, etc.

We arranged chairs in small groups or around small tables since this was much more informal and conducive to conversation.

Each child had the thrill and experience of serving his mother tea when she arrived. One boy couldn't wait, however, and had his mother's tea all fixed, with a napkin over it, waiting on a corner table fifteen minutes before she arrived. Not everyone's mother could attend, but the "motherless" children had the opportunity to serve the teachers and principal when they came.

After the party the clean-up and dish-washing committee went to work.

The next day we evaluated our party. We all agreed that we had had a good time but we listed things we'd do better next time. (Examples: Keep the tea table neater during the party. Walk slowly with plates of cookies so as not to spill any.)

A tea party may be more elaborate or even simpler than this, depending on the local school situation. (Many school systems that frown on parties as frivolous nonsense will agree to an after school tea as good public relations.) If it's necessary to have the party in the classroom, refreshments may be limited to cookies and lemonade. Many mothers are only too happy to bring ice cubes when they come. The teacher's desk may be cleared for the tea table. In a suburban or rural school a lawn tea party is delightful, and ice cream and cake may be served.

## Films and records

(Continued from page 27)

### The Harbor Pilot

Here we see the work of the harbor pilot in bringing a giant liner safely into port. Intended for primary grades and up, *The Harbor Pilot* is a one-reel sound film, available in color or black-and-white, from Bailey Films, Inc., 2044 North Berendo, Hollywood.

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3	No. 65 Tambourines @ 1.80	5.40
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1	No. 73 Castanet	1.35
1	Teacher's Manual	1.00

Total Value \$18.30

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## Jigsaw party favors

(Continued from page 17)

ing paper of similar dimensions and instruct them to draw a snowman that touches the top and bottom edges of the paper. Although this measure is taken to insure a uniformity of height alone, it is interesting to notice the remarkable dissimilarity of each figure produced by varying the proportions of the different parts of the figure. These individual differences should be preserved in the finished product.

Step 2 is to supply each child with a piece of Upson board upon which his drawing or pattern is to be traced with carbon paper. As each one finishes, he proceeds to cut out the outline on the jigsaw.

Step 3 is to attach a small block of Upson board to the base of the figure with several finishing nails and hammer so that the figure will stand alone. As other members of the class proceed to the jigsaw, the first child may assist others with the hammering-on of the bases as they are ready.

Step 4 is to paint the entire figure white with blue eyes, blue hat, red nose, and black pipe and buttons. Poster colors are used for this. While the paint is drying, a broom is made with a wooden meat skewer and a little raffia held onto the wood with transparent gummed tape or Scotch cellulose tape. The muffler, using two lengths (two colors, red and blue, are suggested) of ribbon, is made next by fringing the ends about 1" deep.

Step 5 is to attach the broom to the basic figure with Scotch tape and to tie the muffler around our jolly snowman's neck. All done!

These same fundamental steps may be used successfully for the making of party favors for the other months of the year, as may be readily seen by the parade of figures, animals, and objects in the accompanying illustration. Incidentally, these ideas for party favors are easily adaptable for other projects, such as menu racks and paper napkin racks, by the simple addition of a box-like container behind the figure instead of a little base of Upson board. A second figure may be placed on the opposite side, back to back, so that the completed project will look the same from both sides.



## Talking shop

(Continued from page 2)

Each sheet contains a different design repeated a number of times for various sizes of circles and rectangles. No scaling up or down is required. The designs can simply be traced onto the object in the desired size. Design subjects in this first package are sailboat, dodo bird, fruit, flower, and horse's head. The designs are sold by The Craftshop, P. O. Box 3069, St. Louis 5, Missouri and cost 50c for each sheet, or all five sheets for \$2.00.

Invented by a school superintendent in Michigan, the Magic House is a construction toy which even the youngest school child can assemble. It is composed of forty pieces which, when put together, will make a house thirteen inches wide, sixteen inches long, and about twelve inches high. When knocked down it all fits into a box two inches deep. The house may be purchased from Herbert B. Johnson, Galien Township Public Schools, Galien, Michigan for \$10.00.

## Negro History Week

February 12th to 19th is Negro History Week. To assist those schools who do not have adequate library facilities to prepare material on the subject, The Associated Publishers have made available the *Negro History Week Kit*, containing recitations, declamations, plays, sentence sketches of prominent Negroes, bibliographies, program suggestions, and pictures reflecting the important epochs in Negro History. The kit costs \$2.50. The address of the Associated Publishers is 1538 Ninth St. N.W., Washington 1, D.C.

## No Homework

Homework for children attending elementary schools has been banned in Belgium. The Minister of Education states that it is injurious to their health.

## All About Wood

Teachers of arts and crafts, most of whom at one time or another work with wood (and we don't refer to the heads of their pupils) will be especially interested in an eight-page feature article by E. Laurence Palmer in the January issue of *Nature Magazine*.

## Book marks

(Continued from page 33)

Add another bead. Tie a fourth knot and cut off remaining end one inch below knot.

Tint bead with dampened red crepe paper. Make features with ink. Wrap bit of pulled paper around end of arms to form gloves if 3 strands are used; if braided, paste the two braids together on arms and legs and kink to form wrists, knees and toes. Paste paper strands or braid around head bead to form hat. If French blue crepe paper is used, a gold star might be pasted on breast to represent a policeman. Print: YOUR PAGE—TURN HERE—or STOP on top bead with India ink.

## Tiny-tot housing

(Continued from page 30)

### Lesson IV — Word Building and Correlation

Call the words that you have stenciled (or typed) on the cards a "family." Any word lesson from the textbook may be used, or such words as; *at, hat, mat*, etc. can be the family.

### Lesson V — Number Work

The teacher states that so far only word families have lived in the little houses . . . Now let's see how well the numbers will fit.

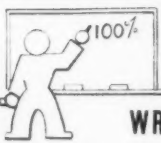
Note: Each teacher will want to vary the insert cards to fit her own lesson idea.

This rough sketch of the house and the card will illustrate the purpose of this project. Use this house to arouse interest when other ideas fail.

The author tells how to recognize the common woods, and what special service each renders to mankind.

## Book List

A new edition of the *Junior Reviewers' Catalog of the Best Books for Children* has recently been published. This handy and inexpensive little volume gives an annotated list of the 1500 most enjoyable and worthwhile books of the last thirty years. The books are grouped by age and indexed; a special classic section is also included. The catalog may be purchased for 50c from Junior Reviewers, 241 Greenwood St., Newton Centre 59, Mass. Reduced rates for quantity orders.



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## Art class visit

(Continued from page 6)

help, the teacher found a way to bring some truths to their attention. She gave each child a piece of paper, eighteen inches long and six inches wide. She asked them to place the paper on their desks in a horizontal position. She then asked them to draw a number of people, all fully six inches high, but to vary the proportions; for instance, one with a large head but small body, and short arms and legs; another with a small head and small body but long legs and arms; one with medium-sized head, large body, short legs, but long arms. These proportions were merely suggestions. The pupils made all sorts of combinations, for they had room for ten or twelve people on the strip of paper.

When these were finished and placed on the bulletin board, it was found that some of these people looked like children, others looked like grown men and women. These sixth graders began to study the drawings to find why some looked like adults and some like children when all were exactly six inches high. They discovered that if the head was large in proportion to the body and the body was wide they expressed childhood. If the heads were small, legs and arms long, and the body not much wider than the head, the drawings gave the impression of adults.

They were pleased with this new knowledge and were eager to use it: hence the pictures of families which were being made when I went into the room.

The lessons were all interesting and helpful, for the pupils were gaining self-reliance and faith in themselves. The teachers, too, were happy, seeing the assurance and independent thinking that their pupils were developing. The principal was proud of the work done in his school and was to be complimented in seeing the wisdom of placing new pictures in the frames—pictures that were bright, cheerful, and the work of children.

There were other rooms in the building where the work was going forward in the same way and was equally good.

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